

CORRESPONDENCE

1931

Antiques
THE OLD SHOP
9 BEECH STREET
SACO, MAINE

Portland Road - Care Geo W. Sanger.

American Folk Art.
New York, N.Y.

Gentlemen:

We have sold you several primitive paintings in the past. I am now have an exceptionally fine one. It is a portrait of a woman - well done - face good, but rather a grim expression. Hair very early style - parted in middle & pulled out large over ears - hands beautifully done - nails specially good - ring on third finger - The upper part of dress - that is the waist which shows is very primitive - very old - a square plaid in red-green & black - squares about 1 in. Flaming pluses. I feel sure it will make a splendid addition to your collection. It is in good condition.

May we ship this on approval?

Sincerely,

(Mrs. Chas. O.) Annie H. Ford

January 2, 1921

Mr. David David
5319 North 16th Street
Philadelphia, Pa.

Dear Mr. David:

When I returned to town and checked with our upholster regarding the pieces of furniture I had tentatively selected, I decided that the total price per piece would far exceed my original estimate. With all the house expenses, I cannot indulge myself to the tune of about \$750. for that one room.

I hope that you and your friend will forgive me for having wasted so much of your time on the one day off, but I really did not expect the price to run that high, after talking to your son, and I do need a large quantity of furniture. Perhaps there will be a windfall in the gallery one of these days which will make it possible for me to go back and buy the entire room as I had originally planned.

My very best wishes for a Happy New Year.

Sincerely yours

EGHla

14 CREIGHTON AVENUE
CRAFTON, PA.

My dear Mr. Gimpel

I received your letter of the 10th

and am sorry that I cannot answer it more fully

at this time. I am sorry that I cannot answer it more fully

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My name is [illegible] and I have
been the purchaser of [illegible] for
[illegible] years. I am [illegible] and
[illegible] and [illegible] and [illegible]
[illegible] and [illegible] and [illegible]

[illegible]
[illegible]

January 2, 1931

Mr. Clifton Hall
Princeton University
Princeton, N. J.

Dear Mr. Hall:

Some time ago when you called at the gallery, you asked me to communicate with you just as soon as we received from Alexanderr Brook, another landscape of similar importance to the one shown and sold in the exhibition of "American Landscapes".

This morning Mr. Brook brought in a remarkable canvas of the same size and also of a Cross River landscape. This is so fine an example, that I know you will be delighted with it. I have tucked it away so that no one can see it until you have the opportunity. If you do not plan to be in town in the very near future, I shall be very glad to send it to you on approval.

I am sure you will want this picture and I do not dare show it to any one, as I know it will be a great temptation to any other collector.

I look forward to hearing from you very soon. My very best wishes for the New Year.

Sincerely yours

Director

Edith Gregor Halpert
la.

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

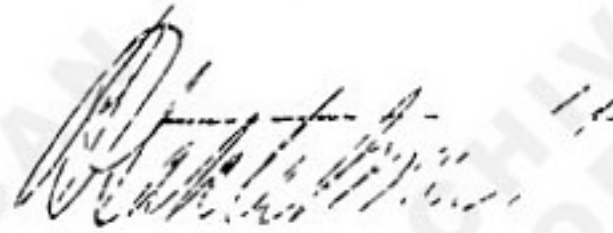
January 2, 1931.

My dear Mrs. Halpert:

I thank you very much for your kindness in forwarding me for a Christmas gift the "Pop" Hart drawing. Apparently Pop was feeling quite good under the circumstances.

Wishing you and the Downtown Gallery
a very Happy and Prosperous next year,

Yours sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2413
CABLE GRANDART

January 3, 1931

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13th St.,
New York, N.Y.

Dear Mrs. Halpert:

I am pleased to advise you that we have just sold to a Middle West University for its new collection of American Art which will eventually be one of the finest collections in America your painting "Lime Kiln" by Pop Hart for \$290 net to you and "Provencal Landscape" by Leon Kroll for \$2000 net to you.

We sent a large exhibition to the University with Mr. Tiesman in charge - seven important paintings including yours were selected by the jury. The building up of an important collection of American Art by an American University for American students is certainly an encouraging step in the right direction.

With kindest wishes for the New Year I am,

Very truly yours,

Erwin S. Barrie
MANAGER

ESB GH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 9, 1941

Gentlemen: galleries
5 West 57 Street
New York, N. Y.

Gentlemen:

I have written a letter to the directors of the
reprint the art of the 19th century. I have also 10th
to substituted "Lovers" for the "Lovers" of the 19th
which is also a copy of the original. I am not sure
at the time of the original. I am not sure of the
original, but I am not sure of the original. I am not
of our clients. I am not sure of the original. I am not
at the time. I am not sure of the original. I am not
been paintings as I have not seen them. I am not
at the time. I am not sure of the original. I am not
the original. I am not sure of the original. I am not
the original. I am not sure of the original. I am not
importance for the original.

It is imperative that these two pictures be sent to
the "Lovers" of the 19th century. I am not sure of the
instructions to ship these paintings directly to the

Junior League of the 19th century,
Clara Sullivan, 1000 10th Avenue
New York, N. Y.
Attention: Mr. Rhodes

How I think attention will be appreciated. I am not
please drop me a note indicating when the pictures will
be shipped, so that there will be no further misunderstanding
in the matter.

Sincerely yours

Director

With Gregor Kalpert
la

January 5, 1971

r. Preston Harrison
2400 South eastern avenue
Los Angeles, California

Dear Mr. Harrison:

I hope that you have had a very pleasant Christmas vacation and that you are now home.

We have been so busy in the past few days with the exhibition; there were so many pictures to be collected, catalogs to be made up, etc., that I am very much relieved that everything is really for the evening. It is too bad that we cannot be here, as it promises to be one of the great events of the art world. I hope it will be a corker and everyone has been so generous in covering the expenses. I would like to join the lovely dining which you are going to let us include in the show.

I will not be able to go to the exhibition after all, we have had to forget about it, which is a pity. I had hoped to be in the exhibition, I had to bring close to home. There has been a good deal of activity in New York in spite of the recession, and we are very cheerful. "You can't hold an art show" is one motto. But over there it is a very important opening -- an exhibition of Picasso's work, Picasso's sculpture and sculpture -- to say nothing of Picasso's, and I suppose a good many of our collectors will be dashing in to see the masterpieces and to listen to our sales booy, some of which we hope will be successful. Marsden Hartley's exhibition is coming along very well and we have made several sales for him, even though the show is being held at Steiglitz. He has the most wonderful personality and is one of our very fine artists. He mentioned you on several occasions. You made a great hit with him and he asked me to give you his regards when I write.

Some time when you are ready for one of his pictures, I shall be able to make a very interesting arrangement as I know that he will want the ever possible concession. The same applies to Gordon Taylor, who is one of our financially independent artists who is more eager to

to get into fine collections than to feather his nest with receipts. There is no hurry, but whenever your real estate takes a good turn, we can talk about these two men as well as the others.

It was such fun to see you in New York. I do hope that in the future you will be able to make more frequent visits as it is a rare treat to come in contact with such interesting personalities in the art world and I look forward to more visits.

My very best wishes for a happy and successful New Year.

Sincerely yours

Director

Edith Gregor Halpert
la.

15 Boudinot St,
Princeton, N.J.,
Jan. 7, 1931.

Dear Mrs. Halpert:-

I have been junketing in New England and your letter followed me about. You are so very kind to recall my remark about the Brook landscapes and to push the new picture away for me to see! It sounds delightful and I am the more depressed because, like many others, I am badly out of funds at present. I really don't think there is a chance that I can afford it, but I am immensely interested, and, if I can get away from Princeton, I will come to your gallery to see it on Friday. Should I not appear there, please conclude that I am in "the first clutch of circumstance" and sell the landscape to a more fortunate passer-by. In any case, please accept my warm gratitude for your kindness in giving me the first chance.

A very happy New Year to you.

Sincerely yours,

Clifton R. Walcott

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January 7, 1941

Mr. Louis:

1. This is not a true statement. The statement is false.

[illegible]

1255 1256 1257 1258 1259 1260 1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274 1275 1276 1277 1278 1279 1280 1281 1282 1283 1284 1285 1286 1287 1288 1289 1290 1291 1292 1293 1294 1295 1296 1297 1298 1299 1300 1301 1302 1303 1304 1305 1306 1307 1308 1309 1310 1311 1312 1313 1314 1315 1316 1317 1318 1319 1320 1321 1322 1323 1324 1325 1326 1327 1328 1329 1330 1331 1332 1333 1334 1335 1336 1337 1338 1339 1340 1341 1342 1343 1344 1345 1346 1347 1348 1349 1350 1351 1352 1353 1354 1355 1356 1357 1358 1359 1360 1361 1362 1363 1364 1365 1366 1367 1368 1369 1370 1371 1372 1373 1374 1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389 1390 1391 1392 1393 1394 1395 1396 1397 1398 1399 1400 1401 1402 1403 1404 1405 1406 1407 1408 1409 1410 1411 1412 1413 1414 1415 1416 1417 1418 1419 1420 1421 1422 1423 1424 1425 1426 1427 1428 1429 1430 1431 1432 1433 1434 1435 1436 1437 1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462 1463 1464 1465 1466 1467 1468 1469 1470 1471 1472 1473 1474 1475 1476 1477 1478 1479 1480 1481 1482 1483 1484 1485 1486 1487 1488 1489 1490 1491 1492 1493 1494 1495 1496 1497 1498 1499 1500 1501 1502 1503 1504 1505 1506 1507 1508 1509 1510 1511 1512 1513 1514 1515 1516 1517 1518 1519 1520 1521 1522 1523 1524 1525 1526 1527 1528 1529 1530 1531 1532 1533 1534 1535 1536 1537 1538 1539 1540 1541 1542 1543 1544 1545 1546 1547 1548 1549 1550 1551 1552 1553 1554 1555 1556 1557 1558 1559 1560 1561 1562 1563 1564 1565 1566 1567 1568 1569 1570 1571 1572 1573 1574 1575 1576 1577 1578 1579 1580 1581 1582 1583 1584 1585 1586 1587 1588 1589 1590 1591 1592 1593 1594 1595 1596 1597 1598 1599 1600 1601 1602 1603 1604 1605 1606 1607 1608 1609 1610 1611 1612 1613 1614 1615 1616 1617 1618 1619 1620 1621 1622 1623 1624 1625 1626 1627 1628 1629 1630 1631 1632 1633 1634 1635 1636 1637 1638 1639 1640 1641 1642 1643 1644 1645 1646 1647 1648 1649 1650 1651 1652 1653 1654 1655 1656 1657 1658 1659 1660 1661 1662 1663 1664 1665 1666 1667 1668 1669 1670 1671 1672 1673 1674 1675 1676 1677 1678 1679 1680 1681 1682 1683 1684 1685 1686 1687 1688 1689 1690 1691 1692 1693 1694 1695 1696 1697 1698 1699 1700 1701 1702 1703 1704 1705 1706 1707 1708 1709 1710 1711 1712 1713 1714 1715 1716 1717 1718 1719 1720 1721 1722 1723 1724 1725 1726 1727 1728 1729 1730 1731 1732 1733 1734 1735 1736 1737 1738 1739 1740 1741 1742 1743 1744 1745 1746 1747 1748 1749 1750 1751 1752 1753 1754 1755 1756 1757 1758 1759 1760 1761 1762 1763 1764 1765 1766 1767 1768 1769 1770 1771 1772 1773 1774 1775 1776 1777 1778 1779 1780 1781 1782 1783 1784 1785 1786 1787 1788 1789 1790 1791 1792 1793 1794 1795 1796 1797 1798 1799 1800 1801 1802 1803 1804 1805 1806 1807 1808 1809 1810 1811 1812 1813 1814 1815 1816 1817 1818 1819 1820 1821 1822 1823 1824 1825 1826 1827 1828 1829 1830 1831 1832 1833 1834 1835 1836 1837 1838 1839 1840 1841 1842 1843 1844 1845 1846 1847 1848 1849 1850 1851 1852 1853 1854 1855 1856 1857 1858 1859 1860 1861 1862 1863 1864 1865 1866 1867 1868 1869 1870 1871 1872 1873 1874 1875 1876 1877 1878 1879 1880 1881 1882 1883 1884 1885 1886 1887 1888 1889 1890 1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073

I certainly need your support in all my work.
Assignments. Don't forget that our credit is at stake.
Best regards.

100 6 1/2 1/2 1/2 1/2

with the, or Walpert
10.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2413
CABLE GRANDART

January 8, 1931

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N.Y.

Dear Mrs. Halpert:

Your good note of January 6th at hand and I appreciate same very much indeed. I do believe greatly in cooperation and while we many of us have different roads to travel we can all progress more rapidly and more happily if we do not throw stones in the other fellow's path.

I have enjoyed very much my contact with you and hope that we can continue to do an increasing business with each other. Please give me a ring and let me know what day you can have lunch with me and we can then talk over the possibility of a big show that will have sufficient novelty features to give us both the desired publicity.

With kindest wishes I am,

Very truly yours,

Barrie & Barrie

MANAGER

WBB GH

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January 9, 1931

Mr. Peter Teigen
School of Architecture
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

This is to acknowledge receipt of the
water colors which were sent to you for
exhibition.

I am glad that you enjoyed the show and
hope you will call on us during your
next visit to New York.

Sincerely, yours

Director
Edith Gregor Halpert
L.A.

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CARTER H. HARRISON MONUMENT
UNION PARK, CHICAGO



January 13, 1931

Miss Elmira Bier
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.

Dear Miss Bier:

This is to acknowledge receipt of
your check for \$2000, which we
appreciate greatly.

This will enable us to pay some of the
artists whose work was purchased by
Mr. Phillips. Many thanks.

Sincerely yours

Director

Edith Gregor Halpert
la.

Jan 14, 1931

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

Mrs. Edith Bryan Halfant
113 West 13th St.
New York City

Dear Mrs. Halfant:

Thanks for your letter of the 10th. When I did not hear from you I assumed either that you had not received my letter or that your reply had been given a ride.

I don't remember what I said in my letter regarding Mr. Sheeler's work but I doubt if it would be advisable to show it to him. Such pictures as the Upper Deck and the American Landscape will, I think, always have a value as records of our time and the American mind. What was it that Delacroix said of the works of Ingres?

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

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Sheeler's pictures which you have quoted to me as ranging from \$300 to \$700. If it is I should be glad to buy it. I already own a fine drawing by Sheeler dating back to 1923 but it is too stylized to serve the purpose of showing to young men the typically American matter of fact point of view.

There is one other thing I want to ask you. Mr. du Bois says that Colman was born in 1882; your catalogue said that he was born in 1887. The Museum of Modern Art says that Alexander Brook was born in 1896. Mr. Watson in his note in the Arts portfolio says he was born in 1892. Which dates are right?

Sincerely yours,
Editha Wheat

E. W. ROOPE
HAMILTON COLLEGE
CLINTON, NEW YORK

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"The complete expression of an incomplete intelligence." I think this comment would apply more justly to the works of the school of which Mr. Sheeler is the brightest star. I don't see much virtue in a primitive technique unaccompanied by the simplicity, force, and imaginative power of the original primitives. But a great many Americans seem to. I have a standing panel with one advertising artists. It's possible to make an advertisement that looks as if it were made by a human being and not a robot. Thirty years ago when I was in Paris I bought some of Chéret's posters in a little shop in the rue Buonaparte. The mice have been nibbling at the margins and they are

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

all of them pretty ragged but
they do show a sort of human-
gest both in the drawing and
the color. Every now and then
I spread them out on the floor
just to prove to somebody that
art may enter into advertising.

However some or later I have
got to buy a specimen of ^{the} Ameri-
can Advertising School of painting,
and if it isn't a really good
specimen it won't be very toler-
able.

I don't see why male painters
are so ladylike about their
birthdays.

The design of the Coleman is
as good as ever but the
color is rather trying - a grand
picture for semi-obscure

Sincerely yours
Edward W. Root

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

January 1, 1931

Mrs. Edith Greer Helbert,
Downtown Gallery, 113 W. 13th St.,
New York City

Dear Mrs. Helbert:

Mr. Phillips has been eager to send you payment in full
and since our check of the tenth for \$2000. we find we can
completely cancel our obligation to your gallery and therefore
take pleasure in enclosing our check for \$2205. I am enclosing
also a memorandum you sent to Miss Evers, at her request will
you receipt it and send also a note for the Anne Goldfarb etc
October in Bloom.

The address of the Gallery is 1600 Twenty-First Street
and though Miss Evers usually pays the bills for 111 Connecticut
Avenue, it is best that all mail for the Gallery be sent
Phillips be directed here.

Very truly yours,

Elmira Bier

BRUMMER GALLERY, INC.
WORKS OF ART
55 EAST FIFTY SEVENTH STREET

CABLE ADDRESS "SCALPENDING NEW YORK"
TELEPHONE VOLUNTEER 8-4228

NEW YORK, January 16, 1931

Miss Edith G. Halpert,
c/o The Downtown Gallery,
113 West 13 Street,
New York City.

Dear Miss Halpert:

(1/2 of net. better)

We enclose herewith check in the amount
of \$ 395., your commission on the sale of two Pierre Roy
paintings to Mrs. John D. Rockefeller, Jr.

*1/2 of 3,195 = 1,597.50
1/2 of 2,800 = 1,400
1/2 of 395 = 197.50
Total = 3,195*

We are paying the artist \$ 800. and
\$ 2,000. respectively for these two paintings, or a total
of \$ 2,800. We sold them to Mrs. Rockefeller for \$ 3,195.
Our gross profit on the two paintings is therefore \$ 395,
the amount of the enclosed check.

Truly yours,

BRUMMER GALLERY, Inc.

By *E. Scherman*

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Paris - Jan. 16 - 1931

J. Liezowska

Galerie Jeune. Peinture, Paris,

Dearest Edith

Did you receive my long letter dated Dec 13-1930? I wonder what has happened to you - have you been ill? Has there been any misunderstandings between us? It seems like ages since we last heard from you - perhaps you are too busy - I know you have a enormous job on your hands at the gallery - but Edith dear - you should not work so hard: Let us hope the future will lead you towards your realisation: Is there anything we could do for you in Paris? remember dear, we are always at your service - I wish to help may lead us all, along a greater way:

Please let us know how your Pascin exhibit is going? How is our good friend sugar papa - do you see much of him? Give Esther, Pop Hart, Eddie, your sister, my best wishes - I hope before long we will again see you in Paris - to continue our joyous life together - your freshness of spirit, energetic spirit of revolt - your boundless admiration for the poetic in life - will always be a inspiration for us - hopes, sorrows, defeats, wandering roads, earthly paradise - luminous money for material wants, - to starve, torment one's soul - to accomplish: (Yours for a Deserving Realisation)

Love,
Janna Paris 1931

P.S

Martin sends his love to you, he will write you in a few days. Please let me know about the things I ask you in my long letter. What has happened to Mrs J.D. Rockefeller? did you have a talk with her? To bad she did not come to see us, we had everything prepared to show her.

We are sending you, a dear friend of ours, Mr. Max Bernd Cohen. He will be in to talk with you Edith, I am sure you will find him a fine fellow. OH - Opportunity have Patience

THE MUSEUM OF FINE ARTS OF HOUSTON

MAIN AND MONTROSE BOULEVARDS

HOUSTON, TEXAS

JAMES CHILLMAN, JR., Director

HERBERT GODWIN, President
MRS. EDGAR ODELL LOVRIE, Vice President
BURKE BAKER, Secretary
J. T. SCOTT, Treasurer

January 16, 1931.

Mrs. Samuel Halpert,
Downtown Gallery,
113 West 13th Street,
New York City, N. Y.

Dear Mrs. Halpert:

We have read with a great deal of interest the various accounts of your current exhibition of the works of Jules Pascin and wish to congratulate you upon assembling such a comprehensive show. We were particularly delighted to receive your catalog of the Exhibition and thank you for thinking of us.

For sometime we have been interested to secure a collection of Pascin's works for exhibition in Houston but have not known to whom to go for information. We are wondering, therefore, of the possibility of securing the collection which you now have, or possibly a part of it, for exhibition later on in Houston. Do you think there would be a possibility of arranging for such an exhibition?

We will greatly appreciate any information or advice you may be able to give us in the matter and thank you in advance for your kindness in our behalf.

Very sincerely,



Adalene Mellborn,

Secretary to the Director.

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January 17, 1961

Mr. H. C. Dickson
Assistant Professor of Fine Arts
The Pennsylvania State College
State College, Pennsylvania

Dear Mr. Dickson:

Inclosed separate cover to are being sent you an illustrated catalog of the special exhibition of Jules Pascin. I am sending this to you with my compliments.

Within the next few days I shall mail you a group of photographs which can be used for lantern slides.

If there are any of the artists whose names appear above whom you would like photographs, please let me know and I will send you a selection.

Sincerely, your

Director

Edith Gregor Halpert
la.

PENNSYLVANIA STATE COLLEGE
SCHOOL OF ENGINEERING
STATE COLLEGE, PENNSYLVANIA

DEPARTMENT OF ARCHITECTURE

January 17, 1931

The Downtown Gallery
113 West 13th Street
New York City, New York

Gentlemen:

Have you issued an illustrated catalogue on the Pasoin memorial exhibition? If so, I would like to obtain a copy and will forward cost upon notification.

Do you have any direct photographs of some of the outstanding things in the exhibition? I am endeavoring to built up a collection of lantern slides of important modern painting and would be particularly grateful if you could direct me to suitable photographic material on Pasoin or others.

Yours very truly,

H. E. Dickson

H. E. Dickson
Assistant Professor of Fine Arts.

HED:K

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

Jan 17, 1931

Mrs. Edith G. Halpert,
The Bowtown Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:-

Would it be possible for you to send us an interesting exhibition for the week of January 26-31? It might well be an exhibition of prints. We have just had an exhibition of the Phila. Society of Etchers, so we would not want to include any of these. It would be desirable to have the material for exhibition before the end of the week of Jan. 19.

Yours very truly,

PT/M.

Inter Veyen

January 16, 1961

Dear Nina:

It seems that every time I write to you I am obliged to open with an apology for my seeming neglect.

Since my return from abroad, life has been in a very hectic state; first, as you know, I had my appendix removed. Shortly after I recovered from that "morning interlude," I broke my foot and was on crutches for some time. This made navigation pretty difficult and kept me from going to work for some time. It has been a long time since I have given my limbs the right places to have to devote myself more to my correspondence.

I am awfully sorry about the little matter. Something turned up which I will have to explain to you when I return to Europe and it made it difficult to rush to the letter at the time. I hope I can do something later on with the same element. I am glad that you did not go up to see her as it would have created an embarrassing situation.

I am enclosing a draft for 4000 francs. This is the sum out of the Picasso (300 fr) and the Maillol. The latter is the one that looks like the one I bought a year before last. Please be sure that the draft is good. I do not know exactly how much it is since you included the price of the two, but if you will let me know the total balance, I shall send it on to you. I am under the impression that it was about 2750 francs, but I am not certain. The Picasso can be mailed to the receiver and the Maillol shipped.

It is too bad about the Galerie Pichere. I cannot understand why he does not work with you more honestly, but this seems to be characteristic of the French dealer. I have finally straightened out the affair and I think that the pictures are all up here, since I received such notices from the experience I have had with the gallery. I am convinced that it is not to be done with the very large galleries, such as Fernandim and Guiot, everything is business like and direct, particularly if you are familiar with the prices. I have said to the artists in Paris that business is picking up somewhat in New York. The reason now, which I sent you a short log, is a tremendous success and I have sold a good many of the printings and drawings. We are very much pleased with the enthusiastic reception and now I am sure that his pictures will fetch much higher prices.

Mme Liszkowska #2

We have not been successful in selling any pictures by Castel. You see it is difficult for us to exhibit any French or European artists and unless the pictures are constantly shown, it is impossible to make sales. This is true particularly now, with every one suffering from the stock market difficulties. Perhaps later in the year we shall be in a position to do more. Castel's main dealer here had promised to buy one of the pictures, but he yet has not returned.

Mr. Abrowski's brother has been on to see me, and I have been too busy to pay much attention to him. He is very supercilious about American art and not at all convinced that French art is going to slump definitely in this country. I had very little reason to make important contacts with him. As a matter of fact I can get anything I want to sell in New York without committing myself regarding sales and certainly without any payments. The dealers of French art get some excellent examples here and make such interesting prices for us that it works out very well as far as we are concerned.

You asked me about the dealer Gallezies: I have very little to say about them except that the late Pierre Gallezies was financially interested in the business. However he married a very rich girl a short time ago and has now got out of the business. Valentine seems to be in financial difficulties and as is the case with most of the dealers here days, he is supposed to be in a state of bankruptcy. I am sure nevertheless, he will pull through it. He is a very clever young man and has remarkable sales ability. He is presently in New York, but is not selling very many of the examples. If you have any information regarding him, I should appreciate hearing about it.

Incidentally, can you find another painting by Leutree called "Au Salon", a small high one that almost sold last summer, it is still available. I have a photograph of it. It is an interior with three women; one leaning on a table and two seated. Your Polish friend Wolko Itski had it from Gerard. One of our clients is interested in it, but does not know anything about it except that it is rather good still for sale, and that it will be acceptable in these hard times. Please do not go to any trouble as the sales possibilities are rather vague.

My best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

THE PENNSYLVANIA STATE COLLEGE
SCHOOL OF ENGINEERING
STATE COLLEGE, PENNSYLVANIA

DEPARTMENT OF ARCHITECTURE

January 20, 1931

Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, New York

Dear Madam:

Your prompt reply to my recent letter concerning Passin
photographs is appreciated, as well as your offer to send a selection
from other artists on your list.

I should be interested in reproductions of Alexander Brook,
Glenn Coleman, Pop Hart, Bernard Karfiol, Charles Sheeler and Max Weber.
Although chiefly concerned with the quality of the works themselves, I
suggest that those with contrasting values will reproduce best in slides.

Yours very truly,



H. E. Dickson
Assistant Professor of Fine Arts.

HED:K

60
1/20
1931

January 21, 1931

Mr. Peter Feijen
Department of Art and Archaeology
Princeton University
Princeton, N. J.

Dear Mr. Feijen:

We have selected today a group of sixty prints representing a series of "The Work". This should be an exceptionally fine group as it includes the work of thirty artists.

A list is being sent to you under separate cover and the prints will be shipped on Thursday.

Sincerely, Mrs.

With Gregor Valert
Director
la.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., B.A.R.C.H.

Jan. 22nd, 1931.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:-

We have been fortunate in securing an exhibition for two weeks beginning January 26th, and would ask that you kindly consider an exhibition, not for that period, but for two weeks beginning March 23rd.

Hoping you will be able to send us an exhibition for this period,

Yours very truly,

Peter Vlieghe

PT/M.

Monsey
March 11/51

The Magician

The Handsoni Book
Worker arrived yesterday. The
late architect of Canterbury was a
grand son of our cows after all, so
I wonder how his supposed sermons
got on Long Island it may be some
some dead Lasse got religion through
reading his own letters.

The next thing you will
send me will be a skeleton with
the neck broken - having had an
accident when walking over a
fence being able to keep his ~~own~~
hands off cattle - rope broken
neck - the skeleton.

The same stone pavement is the one
for all the future between pieces
but this one was the wisdom of
a child, thinking of man & the future
of the Gods, I feel your satisfaction
having been able for the last 14 years to
know and feel you were, and are a master

of your medium and not the medium
ment of you - you are that being that
how can a medium control you.
This is not my way of expression, a
ragging image for me to my liking
so until I can say I will say no more
in writing

in me

Here

1st P.

I want to thank you for the Simon
for I will use it for my version also
I mean you and Rich come out as soon
as you can

your



ART SCHOOL OF THE DETROIT SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET • DETROIT, MICHIGAN • TELEPHONE CADILLAC 4721
EDMUND A. GURRY, DIRECTOR

January 23, 1931.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

My dear Mrs. Halpert:

We are enclosing statement of the second payment
for the Samuel Halpert Memorial Scholarship which was awarded
to James Calder in the Painting Department.

James Calder is doing very good work, and I am sure
Mr. Halpert would feel gratified to know he is progressing so
well. Two of his paintings were hung in the Michigan Artists
Exhibition at the Detroit Institute of Arts, and there was a
great deal of favorable comment ~~about~~ ^{upon} them.

Sincerely yours,

Edmund A. Gurry

Registrar.

ER:CL

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLESTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY S. KAHN, VICE-PRESIDENT

ROBERT B. HARRIS, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
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WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK O. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS

January 24, 1931.

Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Sirs:

Please send by return mail addressed to the
Print Department, Art Institute of Chicago, Chicago, Ill.,
U. S. A., the following:

1 impression of "Cirque d'Hiver" by Clark Fay
our order # 4631

sold from the International Lithograph and Wood Engraving
Exhibition now in progress in our Galleries in which you
are an exhibitor. Please put our order number mentioned
above on your invoice and address same to Print Department,
Art Institute of Chicago, Chicago, Ills., U. S. A. Please
have prints signed and edition and number marked upon them.

Remittance will be made to you according to
terms given in the prospectus for the Exhibition.

Very truly yours,

Mildred J. Prentiss

Mildred J. Prentiss

Acting Curator of Prints and Drawings.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

COPY

January 24, 1931

Mrs. John D. Rockefeller Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

This morning I mentioned to you that as a result of a conference between Mr. Daniel and Mr. Hartpence, it was decided that the \$500 which you contributed to Mr. Dickinson would be better used for the purchase of a canvas to be presented as a memorial for him to some museum.

Personally I think this is a much more effective way in helping, since the family will take care of the stone and at the same time such arrangement will also be of great assistance to Mr. Daniel, who probably owns the painting and will retain the full sum of \$500 for his own use. Thus you will kill two birds with one stone.

If you wish, I shall send the two paintings which were selected by Mr. Daniel for the purpose. Since they are early examples and much less "modern looking", perhaps the Metropolitan Museum would be interested in accepting the gift. It would be so nice to break the resistance of the trustees by adding a Dickinson to their rather dull American collection.

Please let me know whether and when you would like to have the paintings sent to you on approval.

Sincerely yours

Director

Edith Gregor Halpert
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Member of L. I. Master Plumbers Association

JOBGING
CONTRACTING

TOL. FLUSHING 8809



55 WASHINGTON STREET

DAY
and
NIGHT
SERVICE

FLUSHING, N. Y. January 24, 1931

Art Galleries,
113 West 13th Street,
New York City.
Dear Madam:

In reference to your account past due. No doubt this small amount escaped your notice or I am quite sure it would have been taken care of before this date.

In view of this fact, I shall expect your remittance by return mail. Please, don't disappoint me, as I am greatly in need of money at the present time.

Awaiting your reply, I am

Yours truly,

W. H. Beck
- DIRECTOR, PLBG & HIG

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January 24, 1961

Mr. Peter Teigen
Department of Art and Archaeology
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

For your letter arrived, I checked with the
office to find that the edition of which you
had previously asked, had already been shipped.
Therefore it was too late to hold up the
matter.

If you decide not to exhibit the prints of
"New York" we will send to you, if you
be good enough to return them. It is too bad,
since an edition of this kind would be of
great interest to the students.

Sincerely, yours

Director

With regard Halpert
la.

January 24, 1961

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I am writing to you as a result of a conference between Mr. L. B. Nichols and Mr. Art Pence, it is decided that the collection which you contributed to Mr. Dickinson would be better used for the purpose of a series to be presented as a memorial for him to be sold.

Secondly, I think it is a good idea to have a selective collection, since the family will take care of the stone and it is the only one which will be sold. Also, the collection will be sold in a lot, probably one or two lots, and I think the total sum of \$500 for this collection has been set for the first lot.

Thirdly, I think it is a good idea to have the collection selected by Mr. Nichols for the purpose. Since they are early examples and much less "modern looking", perhaps the Metropolitan Museum would be interested in accepting the gift. It would be a nice to break the resistance of the trustees of the Dickinson to their rather dull American collection.

Please let me know whether and when you would like to have the paintings sent to you on approval.

Sincerely, O. S.

Director

With regard to the
la.

2400 S. Western av.

Los Angeles.
Jan. 27. 1931.

My dear Mrs. Harpster

Enclosed please find checks for
Thirty (\$30.00) Dollars - of which \$15.00 is to pay
balance due on for Kirby - the other \$15.00 to
be my first payment towards the Picasso. When
convenient kindly send receipts in full for the
pay Kirby - I usually turn over such receipts to
Museum when making final gifts.

Something has happened that gives
me the creeps - A big statue one of my very
choicest French aquarelles right off wall of
Museum - either a student from nearby University
or some very clever person trying to sell it.

Unfortunately the robbery man is brilliant -
that I found it close - a most useful time killed
the sparkling color - very small - about 10 1/2" x 10 1/2"
- called "Le Jardin" - cubistic but a poem -
by Roger de la Serre - who died late 1925 -
I purchased it in Paris early 1926 -

I am all broken up - you know -
as fine an example as I ever owned has
been lost - probably impossible ever to duplicate

It gives me cause for great concern about the future too.

Can I dare go on collecting small things for the Museum or having secured?

You see by things in that room are safe - but my finances forbid - and wall space is so scarce.

I do not mean such framed drawings as the Persian you have held for me - or I could measure 24 x 20 - or thereabouts. Even clever things cannot remain - much less carry off

large prices. But small things - can be smuggled under a coat or wrap - in like a brief-case - and out they walk - all in 3 minutes.

The University of Southern California is within 10 minutes of the Museum. Hundreds of students stream over Harrison galleries - especially the Water Color American Room, the French room.

This is the Trompère mes chérie - & its removal not rushed for about 10 minutes.

I have some 50 x 60 oils - I would love to see stolen - but not such a splendidly exquisite little gem as this de la Trompère.

I had already some by collector lose it.

Jim and I seem to inherit all the bad
beats somehow - Jim got appendicitis - then a
wally on the foot - but nothing daunts your pluck
or perseverance - I do hope your accident is less
serious than it looked to be a couple of months ago -

In my case it is different - I am just
getting old any way - I lost it just in the foot -
I got it in the neck - good & plenty at that.

Just lay my Parisi aside for present.
I want to pay more towards it before this month.
Now too - the French room is loaded up present -
It would be hard to hang it just now. I am so
sorry not to have seen that Parisi show - Jim
must have had wonderful examples - too bad
my luck did not include some important oils also
some new propositions.

I cannot see Gray - to me his
show was just a flop - I wish I was present
but I least interesting. Picasso of course is always
just the same something - he is a bit of a pot-bellied
show, other will not learn it.

For just a while I must stop - I
cannot report often enough - I simply am suffering financially
from income - taxes - deflation in values - terrible
situation in Chicago - Stock market - speculation - loss of
capital has nothing to do with my case.
James Smith
Cortez Harrison

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

January 27, 1931.

Mrs. Edith G. Halpert,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:-

In reply to your letter of January 24th, the exhibition arrived, and we have made room for it in our galleries. We wish to take this opportunity to thank you for sending it to us, and for your good selection. We will exhibit them until next Monday, when we shall return them to you unless you advise us to send them elsewhere.

Yours very truly,

Peter Bogen

BT/M.

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January 27, 1961

R. . . Root
Hamilton College
Clinton, New York

Dear Mr. Root:

Please do not think that I am habitually negligent with my correspondence, but the fascinations of this kept us all quite busy explaining the morals of the artist and convincing some of the public that a painting by a man with a naughty reputation does not bring immorality into the home. Is it not a case where the public is misled by such stories in connection with contemporary artists?

I am so sorry that we did not get to see the show. It really was a revelation to even the greatest of Picasso's admirers. The Marolles show includes so many phases of his work and so many periods that the impression of the artist as a very complex one who is developing along various lines was so definitely a first. It is also very interesting to note the effect of the so-called "styles" influenced on American artists. I am very, very generous, from now on, to rather general American theory that Picasso as a limited painter has been a little exploded. Good man, lovers are so thoroughly convinced that he is a little bit of a genius that they are so attentive to his draftsman's work that a sign of weakness, such as the lines were, is immediately given.

It is very difficult to find the precise relationship between great admirers and the reaction to the show. Artists in Europe are so much of his nature that they are in a position to see the various parts of the country have in their minds a view of his work. They are also pleased to see many of his exhibits still in their country, having been acquired by American collectors in spite of the constant cry of poverty.

Gardner, the "American School" have to agree that you entirely and fairly to your quotation from MacGill is a particularly well suited one. However, it is as you say,

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALBERTON, VICE-PRESIDENT
CYRUS MCCORMICK, JR., VICE-PRESIDENT
PERCY B. BOKHART, VICE-PRESIDENT

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FRANK O. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS

January 29, 1931

Downtown Gallery
113 West 13th St.
New York City, New York

Dear Sirs:

Please send by return mail addressed to the
Print Department, Art Institute of Chicago, Chicago, Ill.,
U. S. A., the following:

#4651 - "Seated Nude" by Ernest Fiene *dela*
#4659 - "Inez" by John Carroll

sold from the International Lithograph and Wood Engraving
Exhibition now in progress in our Galleries in which you
are an exhibitor. Please put our order number mentioned
above on your invoice and address same to Print Department,
Art Institute of Chicago, Chicago, Ills., U. S. A. Please
have prints signed and edition and number marked upon them.

Remittance will be made to you according to
terms given in the prospectus for the Exhibition.

Very truly yours,

Mildred J. Prentiss

Mildred J. Prentiss

Acting Curator of Prints and Drawings.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 29, 1931

Miss Elvira Tier
Phillips Memorial Hall
1600 Twenty first Street
Washington, D. C.

Dear Miss Tier:

Please accept my rather belated thanks for your
two checks -- \$2000 and \$2295 respectively.

Our artists were very happy to be with at this
time and we are grateful to you for your
cooperation.

Sincerely, Lois

Director

With love for Halpert
la.

January 30, 1931

Mr. I. Breakstone
55 Washington Street
Flushing, N. Y.

Dear Mr. Breakstone:

I wrote you upon receipt of your first bill indicating my surprise at having received a bill from you for the work which was entirely unsatisfactory.

As I advised you, we were obliged to call in another steam fitter to correct the pipes so that we would have heat in the upper floors of the building. The charge which you made was for the same work and I told you immediately after that although it was satisfactory on one day but it did not work the following day nor the subsequent days. We could no longer wait on you to have this straightened out but had to call in some one else to do this work. Naturally we had to pay the other steam fitter and we do not see any logic in duplicating such payment. As a matter of fact the entire service is unsatisfactory as the rear building is very badly heated. Evidently the height of the radiator is incorrect as in spite of five pounds of pressure we are not successful in having any heat.

Sincerely yours

Director

Edith Gregor Talpert
la.

January 31, 1931

Miss Mildred J. Prentiss
Acting Curator of Prints and Drawings
The Art Institute of Chicago
Chicago, Illinois

Dear Miss Prentiss:

Under separate cover we sent you a copy of
"Cirque d'Hiver" by Clark Fay as per your
order #4631.

Thank you for your cooperation.

Sincerely yours

Director

Edith Gregor Halpert
la.

JOBGING
CONTRACTING

TEL. FLUSHING 8809



55 WASHINGTON STREET

DAY
and
NIGHT
SERVICE

FLUSHING, N. Y. January 31, 1931

The Downtown Galleries,
115 West 15th Street,
New York City.
Att. E.G. Halpert,
Dear Madam:

In reference to your letter relative to bill submitted, I am very much surprised at the attitude you expressed in your letter. It seems you could have waited for me to do this job at your place of business. After the work was done by my men, both he and I tested it and found it to be satisfactory, as you admitted in your letter. No doubt then, there was just a small adjustment needed, and for that, you immediately called another man. I am sure that in both our minds, I was entitled to the much consideration, after spending time and material at this same job, I am entitled to my agreed price.

In fact, I spent more than I charged you just so that the thing could be straightened out to your satisfaction. I am sorry to hear that you had to pay another man, but it was not my fault.

Kindly favor me with what I am entitled to and oblige,

Yours truly,

Breakstone
Breakstone Plumbing & Heating

THE
ARTS AND CRAFTS CLUB
OF NEW ORLEANS

{THE NEW ORLEANS ART SCHOOL}
GALLERY AND SALESROOM
520 Royal Street

February 2, 1931

The Downtown Gallery
113 West 13th Street
New York, N.Y.

Dear Sirs:

We are returning to you twelve Pop Harts for identification as you asked us to do, and also four of Anne Goldthwaite as we already have copies of these which we received from Miss Goldthwaite. We would like to have the Pop Harts back.

Very truly yours,

Grace M. Clum

February 3, 1932

Mr. Joseph Breck
Assistant Director
Metropolitan Museum of Art
61st Street and Fifth Avenue
New York, N. Y.

Dear Mr. Breck:

I have refrained from writing to you before for several reasons. However, at this time we have an exhibition of sculpture by William Zorner which is of such importance to Contemporary art that I want to call your special attention to it.

Under separate cover I am sending you some photographs of one of the exhibits, "Other and Third". This is one and a half times life size and was cut directly in Spanish marble by the artist. It is considered by all those who have seen the exhibition, one of the greatest works produced in this country. I should very much like to have the pleasure of showing it to you, with the thought in mind that the Metropolitan Museum might be interested in acquiring this example for its American section.

Don't go come in soon as the show will close within a week or so. I look forward to seeing you in the near future.

Sincerely yours

Director

With respect
la.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

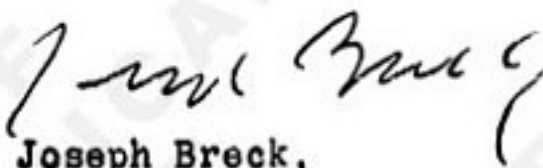
February 4, 1931.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of February 3d, with the clippings and photographs of Mr. Zorach's sculpture. Unfortunately, I am so busy that I am afraid I shall not be able to visit the exhibition myself, but I am referring the letter and photographs to Mr. Preston Remington, Associate Curator in the Department of Decorative Arts.

Sincerely yours,



Joseph Breck,
Acting Director.

JB:WM

THE MUSEUM OF FINE ARTS OF HOUSTON

MAIN AND MONTROSE BOULEVARDS

HOUSTON, TEXAS

JAMES CHILLMAN, JR., Director

HERBERT GODWIN, President
MRS. EUGEN ODRILL LOVELL, Vice President
BURNS BAKER, Secretary
J. T. SCOTT, Treasurer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1931.

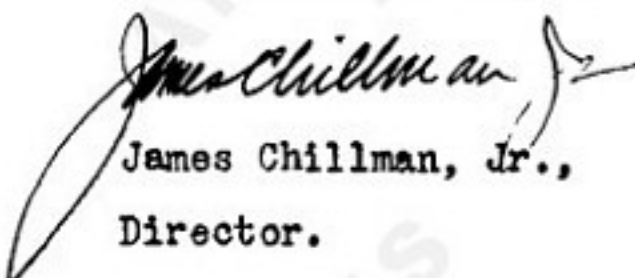
Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

I thank you for your information regarding the Pascin Show.

The Museum in Houston, however, is not blessed with either an endowment or large funds available for their budget, consequently, we will make no sales guarantee. We do everything we can to help the sale of pictures but we are strictly opposed to underwriting any such sales. We would be willing to pay all transportation charges from the Braxton Galleries to Houston, but we would not be willing to prepay expressage to New York. Otherwise, your conditions are quite satisfactory and should you feel that a showing of Pascin's work would be desirable in the South regardless of a sales guarantee, we would be glad to arrange for this showing; otherwise I must regretfully decline your offer.

Very sincerely yours,


James Chillman, Jr.,

Director.

JC:w

EDITIONS

D&S

QUATRE CHEMINS

18, RUE GODOT-DE-MAUROY, 18

PARIS (IX^e)

TÉL. : RICHELIEU 99.50

Chèque Postal 718 07
R. C. Seine 319-474 B

Compte de banque
Banque Nationale de Crédit
17, Rue Scribe, Paris

Paris, le 6. février 1931

The Dawntown Gallery
113 West 13th Street
New York.

Chère Madame,

Nous vous remercions beaucoup d'avoir donné immédiatement suite à notre cable.- Nous recevons aujourd'hui votre chèque au montant de francs 10.960, qui solde notre facture du 24. Juin 1930.- Il reste donc à votre débit à présent, seulement la facture du 18. octobre pour francs 3.534,10

Les temps derniers étaient vraiment très dures pour les marchands à Paris, malheureusement, je crois, ils étaient pareils en Amérique.- Mais nous sommes tous ici pleins d'espoirs pour l'avenir, et tâchons de conserver l'optimisme si indispensable pour la bonne marche des affaires.-

Rouault vous intéresse-t-il toujours?- Faites nous savoir si vous avez quelques recherches à faire à Paris, si les ouvrages à paraître vous intéressent toujours.- nous sommes à votre entière disposition pour exécuter tous vos ordres et vous prions de croire, Madame, à nos meilleurs sentiments.

Mary

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., B.A.RCH.

Feb. 7, 1931.

The Downtown Gallery,
113 West 13th St.,
New York City.

Attention Mrs. Edith G. Halpert.

Dear Mrs. Halpert:-

Will you kindly send me 1 copy #10 Bush Terminal by Stefan
for
Hirsch, which I have an order from one of our students. I am returning
the 59 etchings to you by express today or Monday, and trust that it
reaches you in good condition I take this opportunity to thank you
for sending it to us.

Will you kindly send along with this print the bill for
same, which I will collect and remit for. Also kindly advise me
what discount you will allow us. Other Art Centers allow us a discount
of 15% on all sales.

Sincerely yours,

AM/M.

A. Mooney
Mrs. A. Mooney.

Recd.

DUNN BROTHERS, INC.

120 Fifth Avenue

New York

February 9, 1931.

My dear Mrs. Halpert:

In reply to your letter of February 7th, for which please accept my thanks, I note what you say concerning the possibility of an Exhibition at the Tate Gallery, and if you will telephone my secretary one day next week to make an appointment, I shall be very happy to discuss it with you.

With regard to your own Exhibition of Sculptures by William Zorach, I greatly fear that I shall not have the time to go to 13th Street unless an opportunity should occur next Sunday, and if it should, then I shall be glad to take advantage of it. In the meantime I am obliged to you for the pamphlet about that artist's work, and remain,

Yours sincerely,

Joseph D. Dunn

Mrs. Edith Gregor Halpert,
113 West 13th St.
New York City

①

Paris - Feb. 10 - 1931

Galerie Jeanne Peinture Paris
J. Siskowska

Dear Edith

What a terrific shock to us, to hear that you have broken your foot: I am surprised at you getting so familiar with the plumber! We hope by now that you are well: Charming Life - appendix removed - foot broken - crutches - heartaches - modern paintings - Life seems to lead towards making aches?

Torment one's soul - to accomplish with less suffering is gods lost Art!

A Dear friend of yours came into the galerie the other day Mr & Mrs Duncan Ferguson the sculpture: charming people:

We received your letter dated Jan-16-1931, with draft.

Mr. Ambroise Vollard is very sick, he will not let anybody see him for the next few days. So in the next few days I will take care of your purchase (Picasso & Maillol):

The Picasso I will mail you recommande & the Maillol I will ship -

We also received your catalog of your Pasin show - glad to hear that it was a tremendous success, I put your Pasin catalog with the Art Books on Pop Hart & Max Weber, in the window of my galerie: I hope some day you will allow me to work together with you, to put some of your American Artists on the Market in Paris: (in other words give them a market value in Paris)

(The Photo of the Lautrec that you have is still for sale

Mr Walkowitski has the Lautrec pastel in his possession. As you know Mr Gerard will not come down on his price. They are now organizing a very important Lautrec show in Paris

(2)

Paris - Feb 10 - 1931

J. Siskovska

I will write you the detail, about the Lantrec show in my next letter: I fear, during the Lantrec show, the prices will go up: The price of the Lantrec "Au Salon", is still 110.000 Fcs

You ask me about information in regards to Mr. Valentine I am sorry to tell you that I do not know anything about him - but I will make it my business to find out:

Is there anything you want us to do for you at Bernheim or Guist?

Mr. Paquereau is having a very fine show of Charles Malfray works, we had a long talk with him today: I am sorry you are not here to see this show. I am sure you would buy some of Malfray's small sculpture & drawings:

Jeune Bernheim had a important exhibit of Pascino's work - it was wonderful: We also had a very interesting evening with Hermine David & Lucy Trok:

How is Eddie, I hope he is in the best of health, give Eddie - Pop - hat - Esther - our love:

Has our friend Mr. Patrick L. Coady (from The Museum of Modern Art) been in to see you? also Mr Max Bernard Cohen? Let me know what impression they made upon you: Has Mrs Maud Hale called on you? Have you done anything with Mr. John F. Braun - 314 Otis Bldg. Broadstreet (Phila.)? (He is a very charming old fellow:)

I would like so much to get some generous American philanthropists interested in helping me enlarge my galerie to put over American Artists in Paris. You remember Edith, we talked to you about that the last time you were here: (you thought perhaps sugar papa would be interested: I hear that you are coming over this spring with a large American show - wonderful - I know dear Edith, you can talk eloquently on this subject, perhaps you would like to help me? My best wishes to all - with worlds of love.

Janina

Paris

February, 11, 1961

Mr. John Frederick Lewis, President
Pennsylvania Academy of the Fine Arts
Wood and Cherry Streets
Philadelphia, Pennsylvania

Dear Mr. Lewis:

We are very much pleased to learn that Alexander
Brook received the accolade award at your recent
exhibition, for his very fine canvas.

Both Mr. Brook and I do not quite understand
what the award includes the purchase of the
picture. We have received an inquiry regarding
this painting and do not know what action to take.
Of course we are both under the impression that the
accolade award includes the total purchase.
The price of the canvas is the old price which
was listed originally and which was so reduced
in light of the fact that it was of considerable
interest until about two years.

I shall be grateful to you for any information
you can give me. In any event, I feel
reasonably certain that you will wish to retain
the picture in your permanent collection.

Sincerely, yours

Director

Edith Gregor Halpert
L.

February 11, 1931

Mr. Duncan Phillips
1600 Twenty First Street
Washington, D. C.

Dear Mr. Phillips:

I am very glad to hear of the success of your first and second exhibitions. I do hope to have the opportunity of seeing the latter. Please let me congratulate you on the collection. The arrangement seems exceptionally interesting and I look forward with great pleasure to your Washington trip.

It occurs to me that you might be interested to learn that we have recently admitted an exceptionally fine group of water colors by John Marin and Charles Demuth as well as a number of oils by Marsden Hartley.

If you should be in the city shortly, and you could, I should very much like to give the pleasure of seeing these paintings to you.

Sincerely yours

Director

With Gregor Valpert
la.

P.S. ~~May~~ By the great interest in the exhibition, we are extending the show of recent sculpture by William Zorich for another week, that is until February 22nd. This is so important a group that I know you will enjoy seeing it.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA

JOHN FREDERICK LEWIS, President
ARTHUR H. LEA, Vice-President
HENRY C. GIBSON, Treasurer
JOHN ANDREW MYERS, Secretary

February 12, 1931

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York

My dear Mrs. Halpert:

The Temple Gold Medal does not carry with it any money prize, nor does it include the purchase of the picture. As is the case with most medals, it is a matter of honor only.

It would be very nice if we could retain the painting in our permanent collection but I feel that our purchasing funds at present would not be adequate.

Thanking you for your kindness in letting us show this picture as well as the others which we received from you, I am

Very truly yours,

Secretary.

JAL:J

JAMES LESLESNE WELLS
1313 R STREET N. W.
WASHINGTON, D. C.

February 14, 1931.

My Dear Mrs. Halpert:

The Harmon Foundation has awarded me it's Gold Medal for Distinguished Achievement in Fine Arts among Negroes.

I feel certain that the friendly aid and encouragement of such persons as yourself has helped me to win this distinction.

I am trying to cooperate in every way with Mr. James Vernon Herring, Head of the Art Dept., at Howard University, to raise the standard of our Department. Last year, the ground floor of the Chapel was converted into an Art Gallery, with modern equipment, which enables us to bring to our students and our community, some of the outstanding exhibitions of the season.

There is now on view, an exhibition of sculpture of many of the leading artists of the country. The exhibition is sponsored by the College Art Association, which is scheduled to supply us with at least one show annually. Ever since the erection of the gallery, there has been a different exhibition each month. All of this I feel, is helping to stimulate an appreciation for art among Negroes, as well as awakened talent in Negro youth.

My teaching activities have not deadened in any way my desire to create and I am working harder than ever. Now that the Award has indicated that my efforts are appreciated, I have a keener desire to prove myself worthy.

Thanking you again for your past encouragement and hoping that you are in the best of health, I am,

Very truly yours,

James Leslesne Wells
James Leslesne Wells.

Mrs. Halpert
The Downtown Gallery,
113 West 13th Street,
New York City.

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February 18, 1951

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

I cannot tell you how sorry I was to learn of the theft of the de la Presnaye. It makes one feel that having exhibitions of these things is like throwing pearls to swine for a few people who actually appreciate fine work of art, there is such a large number who should not have the privilege of seeing fine things, that it is pathetic.

You may have heard of the many thefts which have occurred during the past few years in New York. Theft is still a epidemic in this city. The thieves are very clever and have been put to expose. Perhaps this is because the modern art has been put over completely. If it is considered a good racket to steal modern pictures, evidently modern art is being sold while it makes no so serious. I hear about the occurrences. I have a lot many things stolen from art galleries and some one cannot one click by stealing my picture from the gallery. I occasionally feel that educating the masses is a very expensive matter. The cost of education is so enormous and must be borne by the art lovers, the collectors, the people who are exhibition free of course, take home things which cost a great deal to print and take a great deal of the life of those in the gallery and finally some of them show their appreciation by making certain things, a print, a book or a charge. Perhaps it is true for a time and viewing a more definite matter. One has to pay to see a movie, a dancer or any other kind of performer, but in art it is an entirely different matter. It is difficult to find a la Presnaye, at this time and when one does, it is quite expensive.

Having your mention of Samuel Halpert. It may interest you to learn that there will be a very important exhibition held at the

Mr. Preston Harrison continued

at the Buffalo Museum from April 19th to June 22nd. This show will go on to the California Palace of the Legion of Honor, where it will be on view during the month of July. Perhaps arrangements can be made for the Los Angeles Museum or other museums in the West to have this show. It is rather embarrassing for me to be the one of this circuit and I may suggest to Mr. Collins of the California Palace of the Legion of Honor to coordinate it with other museums. A group of Mr. Halpert's pictures will be shown as a memorial at the Society of Independent Artists in New York during its forthcoming exhibition.

It is a very important show. It is the most successful held thus far and the response of the critics, collectors, artists and the general public was so enthusiastic that it is particularly sad that Picasso did not live to see it in this country. He had plenty of recognition abroad, but was never taken quite as seriously here as our very clean minded people like to believe. Picasso's work is so saving for the country. However, no one is buying Picasso's work and paying high prices for the same memorial art which has been purified through the death of the artist.

Still we should not be so bitter as the response to the show has been almost as great and lively as very much alive and I hope will continue to be so for a good many years to come. I am sorry that you cannot see the present show. Each has now established himself as the great American sculptor and is ready to take on any Dutching French or German. His big figure is really a masterpiece and why it has not been purchased is another sad story.

I should be overjoyed to see a catalog of your water color collection. It is high time that the museum came across. Perhaps now that one of the pictures has been stolen, it will impress the directors more. It is a long difficult struggle and if one ceases the result on public reputation it is certainly not worth while, but there are always a few who understand and the pleasure gives the doer is after all a great compensation.

Since this letter has developed into a "sore head" treatise, I think I shall have to end it before it gets worse.

My very best regards and wishes for general good luck.

Sincerely yours

Director

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February 18, 1931

Dear Mr. Ellis:

I want to congratulate you for the prize award. It is very encouraging to have recognition of this kind, and I hope as a result it will help you in sales, for after all that is the most important factor for an artist after he has completed his work.

Activities at the Art Academy interest me very much and I visit the region, when I have time to do so. Very soon, I expect to drop in on you at your office. I hope to have the pleasure of seeing you in the future.

Sincerely, J. O. R.

Director

Edith Aragon Valert
la.

My Dear Edith

Paris. Feb. 19-1931

Galerie Jeanne Peinture Paris
J. Litzkowsky

We received your interesting catalog W. Jorach, also the joyous news in your letter dated Jan 30-1931. We are looking forward to seeing you in Paris: God how happy I will be to talk with you again: I have so much I would love to tell you: I am thinking about going to America with Marten for a short visit: what do you say about that? Marten's brother George is going to America this March: Marten will stay in Paris another half year, to get together enough paintings of his, to have an exhibit in Paris, then go to America; I await Edith; we will talk this all over with you when you are here this June:

We will do all we can to find you a small apartment in Paris: No doubt by this time our friend Max Cohon has been in to see you: thanks so much for your attentive interest:

Max Cohon has promised Marten that he would talk to some of our generous American philanthropists, to give Marten material support, so he can paint uninterrupted for a year: as you know up till the present time Marten had to sell everything he painted: Marten has told me he has never ask anybody for help; outside of his Father & Mr. Karpen: He does not like to have me tell you this: Perhaps Max Cohon can arrange something for him:?

Give my love to Esther, Pop Eddie, Sonia, pere sure; I sent you a photo of a Pen & Ink drawing of Pascin's: I think you will like it. I am sorry to tell you our friend Roger Davis, does not know Richard Davis. Hoping to see you soon Love - Jamima

February 25, 1931

Mr. John Andrews Myers, Secretary
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pa.

Dear Mr. Myers:

Miss Curran of the Women's Student League asked
us to let her have "Invocation" by Max Weber
for her forthcoming exhibition.

When your show closes, will you be good enough
to send that picture to the Woman's League
balance to us through Andrews.

I have been hearing such interesting reports
of your exhibition that I had hoped to visit
your show, but with all to do I have it
seems unlikely.

Sincerely yours

Director

Edith Gregor Halpert
la.

Feb. 26, 1931

998 FIFTH AVENUE

Dear Mrs. Holmfelt:

After thinking things over for a while I have decided to be a ~~time~~ collector for this once if necessary and live beyond my income, so here is a check for the Brook which you showed me this morning. The picture was such a well ordered, simple, sensitive and dignified

example of informal por-
traiture that I haven't
been able to get it out
of my head.

Perhaps the true charac-
ter and intent of this
picture will not be un-
derstood by everyone in
the country community
where I live. If so I
shall be only too glad
to do my best to ex-
plain the great delicacy
and sympathy with
which the artist
has approached his
theme

Sincerely yours
Edith Wharton

P.S. If you can keep the portrait
in both of the 1 in for me for
a few days I will let you know
whether I can buy it for next
or soon as I hear what demands
are to be made on me relative

I am going back to Clinton
tomorrow morning so please
send the painting to me there
wherever it is convenient.

February 27, 1931

My dear Mrs. Hapgood:

You must not hold it against me because I am going through a financial strain. Remember - I have lost no penny of capital - except through deflation. But I am suffering from bad debts due to poor business - and from high taxes due to corrupt politicians - in other words - my income, that is why I am just sending checks to pay up the Parisian - I will pay it all in time - meanwhile just hold it until I send word.

While compelled to take an art rest because of money reasons - I also can survey the future - from a Museum view-point.

1 - Wall space hereafter will be vital. I can have just another inch - I will explain more fully later on.

2 - I can eliminate and then substitute - or I can arrange for changing exhibits. As you know selling will be difficult - making elimination a problem. No changing exhibit idea is good enough if not carried too far.

3 - I am no Mrs. Rockefeller - or Susan Phillips - I cannot experiment - & if I fail - just rest a while. Every penny with me must count as far as I can make it stretch.

4 - No Museum will make space experimenting most difficult - again I will explain further on.

5 - The idea of small examples has scored me

off from such future purchases - regardless of merit.
I cannot frame. Small water color in a big frame
with nice mats - because wall space means
too much. Which looks to fill the big frame
with more art & less white mat.

6 - Just about constitutes safety - what must be
called exhibition?

Answer me that - fair lady - and
I am your slave!

In a way - I call John Marin, Max Weber,
Pendergast, Maurio Sterne, Wm. Jorach etc. just
about water proof safe.

Personally I consider "Pop" Hart - Walther,
Tine, Seemeth - pretty damned good - we'll shake in
that.

Stuart Davis, Stefan Hirsch, Joseph Sollet
George T. Galt, Bernard Gussow - may end at
top of the ladder & just have remain to be seen.

7 - Wall space being limited - elimination costly -
changing exhibits possible but problematical - puts us
down to word - "safety" - And then there's that letter
from I do - I will be changed if I will admit
that - just as well as I do - My bump of conceit
remains as abnormal as ever.

8 - We have a prospective new Art Center.
Civil Service Examination occurs March 6th - we
will know March 15th - It is practically settled
as to where to have - as all Civil Service usually is.

The new man is H. M. Kurtzworth (so who's who) - after sounding him out & listening - I have come out strong in his behalf. I am doing all in my power to urge him to stay & am introducing him to all my local collectors - showing him all my local collections - and I have promised loyal support not leaving in return to be allowed a few hundred in my own work I want him to guide others so as to keep out of my particular field - to avoid duplication - Naturally if he is to encourage others - I no longer must ask additional wall space. Mr. John Alden Smith whom I remembered - knows Mr. Kurtzworth who came from Michigan & for a few years was Director of Kansas City Institute. He is a conservationist but understands necessity of modern - all schools of art - as well as contemporary collections. I do not call him a Valentin, Herold or Milliken but suffice I say to Mr. Homer St. Sanders - may kindly take just what he needs. That's that.

9. No money - no wall space - a new curator (same Director Dr. Bryan for entire Museum) - difficulty of selling tickets - just figure it out yourself.

My idea is this - buy few, more important & larger examples - Noble will be increased price & that motivates.

Let us just give me or two ideas at this juncture - as they occur to me -

I have 5 Water Colors by "Pop" Hart - two are as good as his best anywhere - one is good enough for any collector. The other two are not quite up to my present standard. Some day try to put "Pop" to bed with me.

I have two Walt Kuhns - small & good - but not important. Some day see about 100 or so. Two ? seen up in Chicago Institute Water Color Show - I did see a large & fine Kuhn Agnew's - a little steep \$300. - I am in a hurry - in fact not in market just now.

I do not think Merlan Hartley is representative of women all over the country any way. Much as I actually like Wood Taylor, Glenn Coleman & some of the others - I must go a bit far for exhibit. He will? 1940 it out.

Pasani I regard as one of the world's biggest - unfrancisco - non pas un American - ma chérie - I don't try to put away with it either

Will it? ... quote me a few lovely paintings - ~~any~~ any way - sold or unsold - tell me size, subject, price - especially price - (Mambo! how I sniff like a dog when it comes to price).

How is the foot? When I was a kid - or many years ago I think I was in Washington at some time - I met a girl & was so rattled that I fell & tumbled. I made some comment about my condition. Then in a flash of boyish excitement I

from confidential - I like to climb mountains but it always hurts my joints - so I mean my joints. He fiddled & it was all off with me - I would have soon called my teeth my joints -

And talk about kids. My 10 year old Abraham Lincoln keeps me meeting blood. He has an Olympic - he takes piano lessons & practices to avoid a hitting. He then morning he suddenly stopped - I forgot in - He had borrowed my auto out in to take the squawks out of the piano - off he could take the squawks out of my joints when I play marbles with him - I would be happy.

On April 15th I go back to Chicago - Hotel Knickerbocker - a nice hotel - \$17.50 a week - but so bad in it? All over I will travel back & forth - many short visits here as I cannot bear long separations any more.

I spoke to Miss Kiffin about the Halpert Exhibition - He promised to write Mr. Rollins of San Francisco. Remember Dr. Bryan remains Museum Director - Mr. Kurylowitz will become Curator of Art - He would like to be called Director of Art Museum - Miss Kiffin remains his assistant Art Curator - in charge of Exhibitions - Good luck - remember us to all my friends - John Barnes.

15 Boudoir St.
Princeton, N. J.
Feb. 28, 1931.

Dear Mrs. Halpern, -

The enclosed check is on
account.

Sincerely,

Clifton Hubbard

February 28, 1931

Dear Nina:

This morning I cabled you regarding the Paschin which you were good enough to recommend to us. Since this is so old an example and would require some time to dispose of, we decided not to purchase the drawing at present. We certainly do not want to make any investments for the future as collections are very difficult.

I look forward to receiving the Maillol and the Picasso. French art is losing its popularity somewhat in this country and for that matter, all art is, due to the business conditions. Nevertheless, we have managed to get along and have been successful in putting over a few rather interesting sales. On the other hand it is a constant struggle and we have to be on the property every moment. The temptation to our clients must be much greater than at any time previously and unless an exceptionally fine example is present there is no response whatever.

We have done nothing with John P. Brown although a number of letters were addressed to him. He may hold an important exhibition to Mr. Davis, who now has a gallery in Philadelphia and perhaps in this way, Mr. Brown will become interested.

Patrick Codyre is an old friend of ours and I am sure that he is very busy. He does not do much more. Mr. Exner, whom I have been in touch with, was so busy that I am sorry about the impression he got. I hope he did not think that I was snooty.

I shall probably see Mr. Cohen again and explain. His shop has opened and at the first opportunity I shall visit the gallery to see his work.

How are you and Martin? I can't wait until June to get back to Europe, although it is not entirely certain that I will go this year for business reasons. It might be better for me to go west via Chicago. However, I am making no plans and still hope to find some excuse for going abroad. My love to you both.

Sincerely yours

With Gregor Malpert

February 28, 1931

Mrs. David Milton
1 Beekman Place
New York, N. Y.

Dear Mrs. Milton:

I mislaid the card of Mr. Kroll and did not locate it until this morning; therefore no delay.

Mr. Hammond Kroll of the Kroll Shops Inc. at 228 East 45 Street is the person I mentioned to you in connection with modern furniture. He designed and furnished several rooms for the Guggenheim's in the Hotel Plaza and they are in my estimation the most successful modern interiors. I think you would be interested in Mr. Kroll's work. I have no idea of his prices -- and they may be expensive -- but I do think it worth while to see what he has to offer.

The "Goose" by Laurent will be ready for you with in two weeks, at which time we shall send it to you. Has Mr. Furman delivered the basin? If he has, and if you wish, Mr. Laurent will make a sketch, suggesting the complete arrangement for the fountain. In the event you did not find the proposed basin satisfactory, Mr. Laurent suggested one of cement which would be quite inexpensive and which can be obtained in stock sizes, further reducing the cost.

Sincerely yours

Director

Edith Gregor Halpert
la.

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March 1931

member, even a successful artist - either through illness or some other difficulty involving unexpected expense - is obliged to raise in private funds. In case of the need of his business he cannot do so through the market, which is a business of its own kind - and therefore, it is possible, the artist is unable to raise money in the market, and therefore, he is obliged to raise money in private funds. This is a serious problem, and it is one which should be solved.

The following plan is proposed for the purpose of solving this problem. It is a plan which is based on the principle of "contributions", loans to artists, and the establishment of a fund to be used for the purpose of solving this problem.

The following plan is proposed for the purpose of solving this problem. It is a plan which is based on the principle of "contributions", loans to artists, and the establishment of a fund to be used for the purpose of solving this problem.

It is proposed that a group of persons interested in the art, and who are able to contribute to the fund, should be organized. The fund should be used for the purpose of solving this problem.

It is further proposed that artists and dealers contribute to this fund, by giving 1% of their gross receipts. This, based on the total annual sales, should amount to a fund considerable, and should be a great factor in solving the problem of the artist.

A committee of selection, consisting of three of the donors, one museum director, one dealer, one painter and one sculptor, should be organized to manage the fund.

Artists' Loans
continued

- 2 -

With the committee's approval, based on whether the artist merits assistance, whether his work deserves encouragement, etc., a loan will be made to the artist - of, say, \$500.

As collateral, the artist will turn in a painting or sculpture, valued at twice the amount; in this case, securing a market price of \$1,000., and the example being carefully selected to represent the artist at his best.

In addition, the artist will give to the committee a note payable within a year, and renewable for another year, but if the committee or anyone else he knows sooner if he so desires, the note will be destroyed, and the money for whatever purpose he chooses.

It is hoped that in a short time a similar loan will be made to other artists, and that the committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists.

Given time, starting with the first of the year, the committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists. The committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists. The committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists.

The election of an artist to the committee, is a very important thing. The committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists. The committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists.

In view of the fact that the committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists. The committee will be able to make a study of the results, and to make a report to the public, his committee, and the artists.

This plan has been presented to a good many artists - affluent, and poor - and is considered the most dignified and helpful method under the circumstances.

Many of the details have been worked out, but this sketch covers the main items.

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March 3, 1931

Mr. Clifton Hall
Princeton University
Princeton, N. J.

Dear Mr. Hall:

Thank you for the check for \$50 which has been applied to your account.

It might interest you to learn that of the additional paintings by Brook, we have sold three. I am particular pleased with the fact that you have the little Landscape. He has not painted another since and we have two clients waiting for similar examples.

Do come in to see the present show.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 5, 1932

Mr. F. J. Root
Hamilton College
Clinton, N. Y.

Dear Mr. Root:

I am very much pleased with your decision regarding the Alexander Brook. Personally I have a very special feeling about the "Yellow Fan" and am delighted with the fact that it has found so good a home, where its quality is not only appreciated, but thoroughly understood.

It frequently occurs to me that artists would be unhappy on many occasions if they were taking charge of their own sales. In spite of the great increase in interest, there is proportionately so little real understanding, that they would be pained at the reaction of their spectators. I want to believe that in such cases a keener insight develops after a closer relationship with the pictures themselves. Of course a dealer would become a very morbid creature if he took those things too seriously, as one must remember that our development in aesthetic appreciation -- this includes all the artists -- has been so slow. On the other hand although one often says that in other days people understood, and that the present state of affairs is so different from the past, we are just as likely to forget that the many great works we have from the past represent the work of thousands of years and very great creative effort on the part of innumerable people. By the same token we frequently forget that the proportion of patrons was very small even during the palmy days.

There are approximately thirty five thousand artists working in New York and when we try to list twenty really significant men, we find it just as difficult as it would be to pick out a proportionate number of Renaissance Masters. I have great faith in the present and in the future, and when young men like Alexander Brook produce such serious, mature fine works, it is even more encouraging.

Do let me know how the "Yellow Fan" takes its place in your collection and don't you please remember that we shall have to ask you for the canvas early in the fall when Mr. Brook will have his one man show.

Mr. E. W. Root continued

Furthermore, Mr. Balken of the Carnegie Institute is very eager to have this painting for the next Carnegie International, in spite of the fact that he always prefers to select unsold paintings. However, he will communicate with you later when he makes his decision.

I am holding the Demuth water color for you. As a matter of fact, we are not planning to show it until March 16th when the special exhibition of "Seven Master Water Colorists" opens at this gallery. There is no need to hurry as there are fully two weeks before anyone else can be tempted. I believe I told you that the price of "Purple Iris" is \$325.

May I tell you how much I enjoyed your visit.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 6, 1931.

Mr. A. N. Gallatin,
535 Park Avenue,
New York City.

Dear Mr. Gallatin:

Enclosed you will find a check for six copies of the catalog, which you were good enough to consign to us.

May we have an additional lot of these? There is a great deal of interest shown and we should like to encourage it by having the catalogs on view.

I have telephoned Mr. McIntyre of the Macbeth Galleries regarding the painting by Glackens and he asked me to leave the picture a little longer as he is reasonably certain that he can interest one of his clients in the canvas.

I hope that something will develop. In any event, you will hear from me shortly.

Sincerely yours,

Director

Edith Gregor Halpert
as

March 6, 1951.

POH
Proprietor
Mrs. George F. Plimpton,
54 Cleveland Avenue,
Buffalo, N. Y.

Dear Mrs. Plimpton:

Under separate cover I am sending you several photographs, together in triplicate for your own publications as well as the catalog of the William Zorach exhibition.

This exhibition has created so much interest throughout the country and there has been such profound admiration in connection with the large group "Mother and Child" by William Zorach, that I am referring it to you. So important the Buffalo Museum has the finest collection of contemporary sculpture, I want to acquaint you with this remarkable work of a contemporary American.

"Mother and Child" in Spanish marble, one and a half times life size, has been acclaimed the most important example of contemporary American sculpture, and should be permanently placed in a collection where other great examples are on view. I can not think of a more appropriate place than the Albright Art Gallery.

Inasmuch as the photographs, as well as the comments of the critics are so complete, I shall say very little else about the sculpture. If "Mother and Child" were not so large I would suggest sending it to the Albright Gallery, so that you would have an opportunity to view it, but since this is not feasible, in view of the difficulty involved, I want to suggest that when you are next in New York you drop in to see this sculpture. I know you will consider the visit worth while. If any of the other trustees of the Albright Gallery are in New York -- if I am not mistaken one resides in this city -- it would be a good idea to call their attention to this group.

Within the next few days I shall also send a note to Mr. McKim, but I thought it would be more advisable to write to you directly. Please do not think that I am sending you this as a sales letter, but I am so eager to have you see and to judge "Mother and Child".

-2-

3/6/31/

Mrs. George F. Plimpton.

that I could not resist the temptation of addressing a note to you.

I look forward to seeing you soon. It will be a pleasure to meet you.

Sincerely,

Director

Edith Gregor Halpert
as

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1931

Mr. Duncan Phillips
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

Although you may not be in the market at the present time, I want to call your attention specially to the exhibition of Joseph Pollet's work.

There are three or four examples of such importance that I am very eager to have you see them. As a matter of fact, I am sending you ten photographs under separate cover. They are of course inadequate, as Pollet's work has taken on a new gamut and there is a much richer variation in his color, than his paintings previously shown. Furthermore, in view of the fact that these are rather difficult times for the younger artists, we can make special arrangements regarding prices and payments.

Now you please let me hear from you. I shall be glad to send the pictures to you on approval if you are not planning to be in New York within the next week or so.

My very best regards to Mrs. Phillips.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 7, 1931

Mr. Peter Teigen, Director
Art Department
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

Below you will find the first half of the schedule of the American Print Makers Exhibition - circuit #1

1931			
January	1 - 31	The Little Gallery	Cincinnati, Ohio
February	9 - 21	J. L. Hudson Company	Detroit, Michigan
March	2 - 14	Princeton University	Princeton, N. J.
April	1 - 26	Vassar College	Columbia University, N. Y.
May	1 - 31	Dartmouth College	Hanover, N. H.
June	6 - 30	Denver Museum	Denver, Colorado
		1600 Logan Street	

Please note the following instructions, which are important in view of the fact that the prints continue on the circuit, and cannot be supervised by The Downtown Gallery, after the initial shipment.

RECEIPTS: Upon receipt of the prints directly from the former consignee, please check the items against the consignment slip we sent to you in duplicate, and mail to The Downtown Gallery the receipted packing slip (blue). If there are any discrepancies, please advise us at once.

PRICES: The prices originally placed on the prints are likely to change on short notice, due to sales, and a corresponding reduction in prints available. Therefore, although one price appears on the mat of the print, our consignment slip (yellow) must be referred to and the prices thereon are to be used in making sales.

SALES: In the event of sales, the original prints in the show may be delivered to your clients, but it is preferable to send notices to us, and substitute prints will be forwarded to you promptly. In any event, we should be advised immediately so that duplicate prints may be sent on to you or the next consignee to keep the exhibition complete. The commission allowed on sales appears on our consignment slip.

Mr. Peger eigen continued

SHIPPING: The schedule listed above indicates the route. At the close of your show, please send the prints carefully packed to the next destination - as noted on the schedule. An itemized list should accompany the shipment, to avoid complications; and a copy of this list should be sent to The Downtown Gallery, so that at all times we are informed of the deliveries and can place the responsibility.

Your courtesy in carrying on these instructions will be greatly appreciated as it will facilitate the work involved.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 8, 1931

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

Pro to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Of course you or Mr. Brook can have The Yellow Fun (a rather insignificant title for such a lovely picture, don't you think?) whenever you want it.

It is hanging at present in our dining room where we can study it before sending it over to the fireproof library. We both find it a very moving picture. In fact it moves me more than any of our other pictures and I have a suspicion that it has the same effect on my wife. I wonder why that is? We have several other paintings that seem to be as closely integrated in arrangement, color and texture,

as simple in scale and as sensitively responsive in technique to genuine lyrical emotion, but they are all either landscapes or still lifes.

Painters nowadays so seldom attempt to record any very strong emotion derived from other people. The beauty of their technique sometimes casts a glamour over their representations of others, but these others themselves seem to arouse interest rather than feeling. Mr. Brook might deny it, but I am persuaded that he was very much moved by something spiritual and human when he painted this particular picture - perhaps by the unconscious pathos of the gesture.

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I have no other explanation for the really beautiful tenderness that lives in the drawing and painting of the head, and that shows not the faintest trace of either prosaic statement or rhetoric. Delacroix says, in his Journal apropos of Titian, "Le talent le moins maniéré... obéit à chaque instant à une émotion vraie, il faut qu'il vende cette émotion; la parure, une vaine montre de ses facilités ou de son adresse ne l'occupent point; il méprise au contraire tout ce qui ne le conduit pas à une plus vive expression de sa pensée; c'est celle qui dissimule le

plus l'exécution on qui a l'air
d'y prendre le moins garde."

I have a suspicion that Mr. Brook is winning prizes and recognition from liberal, radical, and conservative elements alike mainly because his feeling for life's intangibilities has kept pace with his feeling for arrangement and technique.

You will agree with me, I think, that this is nothing to worry about if it does not prevent the artist from going off now and then and possessing his own soul in peace

Sincerely yours,
Edward W. Root

THE PENNSYLVANIA STATE COLLEGE
SCHOOL OF ENGINEERING
STATE COLLEGE, PENNSYLVANIA

DEPARTMENT OF ARCHITECTURE

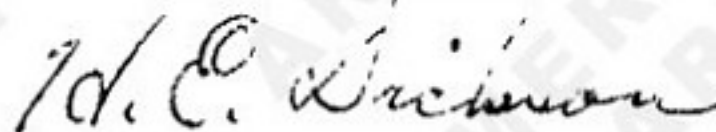
March 9, 1931

Miss Edith Oregon Halpert
The Downtown Gallery
113 West 13th Street
New York City, New York

Dear Miss Halpert:

Many thanks for sending the selection of photographs. If I were allowed more funds for the purpose I should like to keep all of them. I am selecting a half a dozen and the others will be returned in this mail. In a day or two you should receive a college requisition for the six I have kept and you may then bill them according to the instructions on the requisition.

Yours very truly,



H. E. Dickson
Assistant Professor of Fine Arts.

HED:K

FACTORIES:

MILWAUKEE, U. S. A.
BUENOS AIRES, S. A.
OTLEY, ENGLAND
BONN, GERMANY
PARIS, FRANCE
BARCELONA, SPAIN
PRAGUE, CZECHO-SLOVAKIA

WILLIAM M. POHL
PRES. THE KEPEC COMPANY
INDUSTRIAL FINISHES
FOURTH AT CHERRY
MILWAUKEE

March 10, 1931

Downtown Gallery
113 West 13th St.
New York, N. Y.

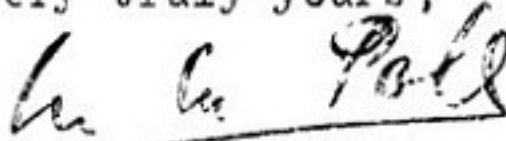
Gentlemen:

A friend of mine, Professor Seewald, of Cologne, (formerly of Munich) Germany, wishes to dispose of a pre-war Utrillo. This painting has been in Professor Seewald's possession for years. He is asking Mark 10,000 (equaling about \$2380.00).

The picture is 56 x 76 cm. and the title is "St. Germain des Pres". I have a photograph of this picture, and I would be very glad to send it to you for inspection.

It would please me to hear from you if you are interested.

Very truly yours,



Wm. M. Pohl

WMF:GAM

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E W H I T N E Y F O U N D E R

TEN WEST EIGHTH



STREET • NEW YORK

JULIANA FORCE • Director

HERMON MORT • Curator

March 10, 1931.

Mrs. Edith G. Halpert,
Director,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Miss Halpert:

Some time ago I told you that I would let you know in regard to the "Chinese Restaurant". Since then I have taken the matter up with Mrs. Force and she asked me to tell you that she has had it hanging in her Drawing Room, and feels that it would be an important addition to the Museum collection. She hopes to acquire another Weber, some time in the near future, and will appreciate your being on the lookout for another fine example of his work.

May I also take up with you at this time the matter of communications concerning the purchases of pictures? Since Mrs. Force has the entire responsibility of purchasing pictures for the Museum, she would like you to please address all correspondence pertaining to purchases to her. She has instructed all the members of the Museum Staff to refer to her any picture of interest that they discover during their Gallery rounds, but she wants them to be relieved of the burden of the financial phase of these matters. Mrs. Force asks me to say that when you are in doubt about any purchase you may refer to me, and I will be glad to assist you whenever I can.

Sincerely yours,

Sec'y to Mrs. Force

AF

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March 11, 1931

Mr. E. E. Root
Hamilton College
Clinton, N.Y.

Dear Mr. Root:

I cannot tell you how pleased I am by your appreciation of the Alexander Brook painting. I too have had a very special feeling about this canvas.

Alexander Brook, in spite of his artistic maturity and apparent facility in the oil medium, is a very sensitive artist and with all his modern realism and "hard boiled" atmosphere of his generation, retains a very beautiful lyrical attitude toward life and what represents life and the things he sees about him. The recognition which he has received has fortunately developed a greater need for him to analyze his work and to relate it not only to life, but to other works of art. He has become more selective and his self-analysis develops a confidence in himself. He is not trying to conform to any given formulas, and has the courage of his conviction in showing the charming tenderness in good blended with a struggle in his execution. As I mentioned during our visit, the model for the painting was the person, Brook's wife. In going back to the painting of the figure by the old masters, we frequently find that most successful works are those for which the artists wife or some other person for whom he had a special attachment, served as model.

A familiar "object" takes in the artist's mind a place not only on the canvas, but also in relation to all the other objects and creates a more certain emotional reaction.

The younger element among our artists is not taking more and more to the painting of the figure. Among some of the older men, Barfiol is one of the few who maintained his great interest in the human form and has carried it to a very high point in contemporary art. There was some special psychological reason for figure painting in the so called restricted form did not hold the interest of a great number of painters. I recently read a very interesting article on Chinese art, in which the writer explained the reason why the Chinese do not

Mr. E. . Root continued

make a practice of painting women in the nude. He mentioned that the attitude of the Chinese towards the women was such that the female form was not only mortal and therefore did not represent infinity, but also was something that called for relatively little attention in the more serious pursuits in life. Needless to say, I am glad that the Western world feels differently and that we are developing great art in that field as well as in other forms of nature.

I shall show your letter to Mr. Brook. It will make him very happy I am sure.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 13 1931

998 FIFTH AVENUE

Dear Mrs. Halpert:

I have
decided to buy the
De Muth water color and
send you a check for
it with this note.

I am going south
and shall not be
back in Clinton until
March 20th. Send me
the watercolor there
whenever you are through
with your exhibition.

Sincerely yours
Edvard Whorf

GALERIE BEAUX ARTS

166 GEARY STREET
SAN FRANCISCO

March 14, 1931.

BEATRICE JUDD RYAN
Manager
DOuglas 2373

The Downtown Gallery,
113 West 13th Street,
New York.

Attention: Edith G. Halpert

Gentlemen:

The exhibition came from the Hartman Gallery with the prices corrected on the regular catalogue, and as we thought up to date, Feine's "Asleep" had been raised from \$15 to \$25, and not having had your letter of March 9th which reached us yesterday, we did not understand that the prices quoted by you would be as later information as those sent us from the previous exhibitor, consequently we sold "Asleep" for \$25.00. Hereafter we will take all prices quoted by your yellow slips as the final word.

I enclose a check for \$20.00 - \$25.00 less 20%-for "Asleep", the only print sold thus far.

Kindly inform us why the Halpert prints are out of the collection altogether. We had some of his from your previous consignment here but I thought perhaps you would want to know that they are not in the regular exhibition.

We have, of course, no copy of "Asleep", as it had to be delivered to the buyer who was a visitor in San Francisco.

We are enclosing a list as received by us. The rest of your instructions we will carry out when returning them to the Howard University.

We are waiting to hear from you concerning further exhibition of water color, etc.

Cordially,

Beatrice Judd Ryan
Beatrice Judd Ryan,
Director.

March 16, 1931

Mr. William W. Pohl, President
The Kepec Company
Fourth at Cherry
Milwaukee, Wisconsin

Dear Mr. Pohl:

Inasmuch as we show and sell American art only,
we cannot avail ourselves of your offer.

However, I shall mention the Utrillo to persons
who may be interested and if any information
of interest comes up, I shall communicate with
you promptly.

Sincerely yours

Director

Edith Gregor Halpert
la.

March 17, 1931

Miss Anna Freeman
Whitney Museum of Art
10 East 8 Street
New York, N. Y.

Dear Miss Freeman:

Thank you for the information which you sent to me on March 10th. I am glad that you explained to me the matter in connection with the "usual staff", and I certainly shall follow the arrangements in the future.

Both Mr. Ober and I are delighted with the fact that "Chinese Restaurant" will remain in the museum. I am sending my messenger to you for the Max Ober book which we published some time ago and in which "Chinese Restaurant" is reproduced as the outstanding example of the artist's cubistic phase.

I have a very handsome example of Ober's more recent work, but it is out on exhibit now in the Rochester Museum. When it is returned I shall communicate with you, as I should very much like to have Mrs. Force see this particular canvas. Furthermore we have a group of small gouaches by Ober, painted during the summer of 1930. Practically half of the group has been sold, but we have on hand a very interesting choice. Some of the gouaches, including those which were sold, are being sent to the Chicago Art Institute where a one-man show of these will be held. If Mrs. Force has time, I should like to send over the gouaches before they are shipped to Chicago for exhibition. Would you please let me know whether it will be satisfactory to have the small group delivered to you within the next few days. The gouaches will not be sent out until probably the end of this month.

I look forward to hearing from you.

Sincerely yours

Director

March 18, 1931

Mrs. David Milton
1 Beekman Place
New York, N. Y.

Dear Mrs. Milton:

Enclosed you will find two rough sketches made by Mr. Laurent as suggestions for the fountain base. The conception is an original one, and lends itself to some interesting ideas. For instance, with the basin on the lowest level, arrangements for light, or for a miniature aquarium or for plans can be made in the various cubes to suit your specifications.

Rough sketches of this type are inadequate to express an idea and it would be so much better if we could discuss the suggestions. Is it possible for you to drop in some time in the near future? We can arrange to have Mr. Laurent here so that he can explain the idea more fully.

Furthermore, Mr. Laurent can make a plaster model reduced to scale, thus making it possible to visualize his conception and later to have the plans carried out in the full size.

Would you please let me know whether you wish to meet at the gallery or whether you prefer to have us both call at your home.

I was under the impression that the "Goose" was delivered to you, but have since learned that inadvertently the sculpture was shipped to the Rochester Museum together with a collection of samples by Mr. Laurent. He was invited to have a solo exhibit on at the museum. A wire was sent to Rochester and the "Goose" is being shipped at once. I hope the delay will not inconvenience you.

Sincerely yours

Director

Edith Gregor Halpert

March 18, 1961

Dear Miss Freeman:

Enclosed you will find a bill for the four paintings in gouache by Max Weber, which I hope will be satisfactory. We are making a reduction of 25% on the sales price, in spite of the fact that we have maintained the full price for other museums. We shall be pleased to have Weber represented with the four splendid examples in the Whitney Museum.

When Mr. Marshe of the Chicago Art Institute invited the group of Weber gouaches for a one-man show, during the International Water Color Exhibition in May, he specified that he wished to have the entire series intact. Therefore, if it is at all possible, we should like to include the four selected by Mrs. Force. No mention of the Whitney Museum will be made and the titles of the paintings will not be included in the catalogue. If this is agreeable, please let me know.

On the other hand, if Mrs. Force prefers not to include the paintings, I shall write Mr. Marshe explaining that the series will be reduced by four. In any event, would you please let me know Mrs. Force's decision.

Sincerely yours

Director

Edith Gregor Halpert
la.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., B.A.R.C.H.

Mar. 18, 1931.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 W. 13th St.,
New York City.

Dear Mrs. Halpert:-

Enclosed herewith is the duplicate blue slip covering the American Print Makers Exhibition. Please note that we have placed an "X" alongside of a few of these numbers, which means that we did not receive those special prints.

We will keep the exhibition here until about March 22nd, and then ship it express "collect" to Vassar College, Poughkeepsie, New York.

The exhibition attracted a good deal of attention, and we take this opportunity to thank you for making it possible.

Yours very truly,

PT/M.

Peter Deegan

Deegan - Sp. 111 was wrong 3/4

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March 19, 31

Dear Mrs. Halpert -

within a couple of months
a friend of mine, Mrs. Harriet
Whedon, will call at your
gallery and if there is any
communication you desire her
to convey to me she will be
delighted to do so

With best wishes

I am Sincerely yours

Alfred G. B. Smith

It is old fixed
1405 Montgomery St
San Francisco - Calif.

March 23, 1931

Mr. Frank Crowninshield
420 Lexington Avenue
New York, N. Y.

Dear Mr. Crowninshield:

This morning I received a letter from Lucy Krohg asking me to express her thanks for your generosity in contributing the reproductions of "Bibi". She sold ninety-four and sent Lucy \$141. to cover these sales, as well as a much larger sum representing commissions on other sales we made. She of course is still in great need and we are doing all we can to help her.

She indicated that the sum we sent her has been divided between herself and Hermine David, whose mother is very ill and requires her financial help. European letters are so depressing.

We too are very grateful to you for all you did to help with the Fascin show, which is now on exhibition in Cincinnati, to be followed with a show in San Francisco and Houston, Texas. Incidentally, Mr. McKing of the Buffalo Museum has asked me to ascertain whether you are willing to lend your painting "Bibi" for the forthcoming exhibition of paintings at the Albright Art Gallery in Buffalo. The painting will of course be well taken care of and all charges, including insurance, will be carried by the Buffalo Museum. Could you please let me know whether you are willing to lend the picture.

We now have a very interesting show of water colors by Charles Demuth, Preston Dickinson, Pop Hart, John Marin, Charles Wheeler, A. A. Mankowitz, William Morach, and I hope that you will find time to see it during the week. It closes on Sunday March 29th. I look forward to seeing you soon.

Sincerely yours

Director

Edith Gregor Halpert

la.

P.S. Do you wish to have the balance of the "Bibi" prints returned.

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1901 '7, 10 1

Mr. Peyton Harrison
400 North Western Avenue
Los Angeles, California

Dec 11 1954 11:

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le, ed. ...
y

[illegible][illegible]

and one is open minded and looks but not hears, great deal, listens attentively, and then chooses according to his own ideas, he is

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A. L. RICHARDSON
 RICHARDSON

March 20, 1951

Go. r. Weber:

Following the arraignment instituted at the inauguration of the Society of American Artists, four of the twelve members of the committee are now being retired and are to be replaced by four new members to be selected from the entire list of exhibitors.

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names of the other exhibitors (or inclusion of October 1970) follows:

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For the purpose of the above form, I have enclosed (x)
 copies of the above form, and the same will be
 returned to you by the same date, 11/10/1919.

6. பெரிய உ.

Max Weber

✓✓

2400 S. Western Av
Los Angeles.
March 27 - 1991.

My dear Mr. Haffette

Your most interesting letter just received - I am always glad to hear from you and it cheers me up besides and these days I sore need a slap on the back far more than a crack on the snout.

Before going one step further - you forgot to give size of the lady sitting in back of photo as in your letter. As I recall it or I may have another picture in mind - it measures around 28 x 34 -

I am just as sorry as I can be to forward another small check - only \$20.00. reducing the Paris to \$245.00 - just two not last two of money as I have taxes to meet right after Chicago April election - 20% increase I hear car last year & about Christmas another year's taxes - at an estimated ^{increase} of 25% over April total.

I am not whining for sympathy or pity but I would like to get drunk for a minute and smash a few papers' heads. My affairs must pick up some day - meanwhile best thing to do is to straighten out all tangles - financial - artistic and mental - Hey he! physically I am in fair shape - lousy but contented enough -

A day or two ago I made a funny art trade - picture for picture. A dealer walked out of my home with a 40 x 36 oil painting under his arm - by Callen Tate. I received and now have hanging in my study at home - a Rembrandt Opuscula - 13" x 11". I estimate from measurements 24" x 18". From view point of quantity I put it in the back - as to quality - well. I am satisfied because it's a good Rembrandt picture example of a man 3/4 length.

Also for a price of great news. Mr. Director writes me that after much trouble - at last he can offer me \$200.00 compensation - insurance for my stolen do to Tromp - not in cash to me but in trust at Museum leaving it to me to select the substitute. So you know if a do to Tromp is \$200.00 - if so. write at once - or send with good thing for my French Guiana? Just think \$200.00

Mrs. Savery at Seattle - wants to borrow a print of French things of mine next May. I have arranged for a dozen oil paintings & wrote her about the Pascin framed drawing you have. So may wish it & write me or you direct. Otherwise I prefer to have you hold it until summer. I do not suppose you have other Pascin's - to my mind one of the best men beside Watteau. (whether it is)

I will again look to this letter concerning the Halpert exhibition. Do not hesitate to address her yourself. Miss Louise Halpert - Assistant Art Director - Los Angeles Museum.

I am glad we can arrange some day in future about an exchange of "Pop Hart" - possibly Walt Kuhn - any way with idea of my improving my collection of American Water Colors - really Water Colors, Wash Drawings & pastels - & Tempora.

It is the one American collection I can work up in years to come. No big American gallery of ~~modern~~ oil paintings must stand for better or none on my present group. I simply cannot afford expensive substitutions and left with a lot of big pictures on my hands.

I agree absolutely with you about Matisse - I must add Picasso, Derain & Bonnard to our prized Frenchmen & quite a bunch of our valued Americans. Not having money I can express myself freely about cost of pictures -

What you tell me of your Karpis criticism is interesting - I like his work but I do not repeat his name - any way a very well known American artist named me last December against Karpis as a bad craftsman who lacks all originality - just influenced by Renoir. This particular painter put my foot to I will

not need to know.

My circle of art friends out here is getting smaller and smaller - It almost seems Arthur Miller no longer likes me. He dislikes French art & never was California masters. I love French art & almost lost my eye - kept trying to locate even one California master.

Can you truthfully criticize me for paying \$300.00 for a Picasso - \$400.00 for a Jackson to you & passing up local art? And by the way I saw the box Ruby you had set aside for me & then sent it to Hollywood (Braxton) who sold it. I saw it in home of purchaser - Mr. Jules Starkman - Movie Director - Fox Film Studio - Pico Blvd & West Los Angeles - So I'll sell him another. Also hope Prof. Dr. Stenberg a note - another Movie Director - Paramount - who collects Archipenko, Brancusi, German masters. He should love Max Weber & Dr. Grah. You can use my name.

I am at work on a final plan to cover all my Museum galleries - too complicated to detail to you - simply 25 boxes hence anything & my gifts can be eliminated - each 10 or 15 boxes - I will designate the few - not individuals but officials supposedly to be competent. Always my gifts & remain separate & kept intact even if only a small hall or a small room will hold all

I do not know American & French art together or oil paintings, Water colors etc. together. I must come-out of 46 American paintings - and up to 6 American - one small wall in a Museum American room - same as to American Water color & French stuff. I am sorry I must miss some

Water color show - I certainly like Marin, Deane, Bate Dickinson, "Pop" Hart, Walkway, Jacob, and I might like Wheeler.

I am not keen about Georgia O'Keefe - fairly keen about Hopper - very keen about Tinsell.

I honestly do not know Hunter's work well enough to have a real opinion - I am a little sorry I bought Lussow - am not sure about Pallet, but I sometimes wonder about Short Davis.

But old "Pop" Hart is a sure bet - better to Paris - I leave Los Angeles night

of April 12th for Chicago where my address will be Hotel Winthrop - East Walton Place - Chicago - until last of June. I should go to Chicago this month but my wife's birth-day is in March - my son's a 4th of April & my own on 12th of April. So I am afraid I come after my birth-day dinner & marriage & I am home on our wedding anniversary - Jan 3rd - am I the good hubby? Love Truly Frank Harrison

March 28, 1931

Mrs. Mary L. Alexander
1767 Madison Street
Cincinnati, Ohio

Dear Mrs. Alexander:

This is to advise you of the items which
were returned to us several days ago.

We are sorry that the two oil paintings, "The
Landscape" and "The Interior" priced at \$20 and \$50
respectively, does not indicate that the two paintings
are sold or are now being retained, from the
consignment.

Please let us know so we can have clear records.

Sincerely,
John Edgar Albert

11266600

John Edgar Albert
21.

THE DOWNTOWN GALLERY

113 WEST 13 STREET • NEW YORK

TELEPHONE • WATKINS 9-1535

REPRESENTATIVES FOR ALEXANDER BROOK • GLENN COLEMAN • STUART DAVIS • DUNCAN FERGUSON • WOOD GAYLOR
ANNE GOLDTHWAITE • POP HART • STEFAN HIRSCH • BERNARD KARFIOL • REUBEN NAKIAN • JOSEPH POLLET
CHARLES SHEELER • A WALKOWITZ • MAX WEBER • MARGUERITE ZORACH • WILLIAM ZORACH • AMERICAN PRINT MAKERS

C O N T E M P O R A R Y A M E R I C A N A R T

April 2, 1931

Prior to publishing information regarding sales transactions, these notices are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Merle Armitage
530 Auditorium Building
Los Angeles, California

Dear Mr. Armitage

On January 18 we sent to you for reproduction a group of prints. Will you please let me know whether you are planning to hold these any longer or whether they are to be returned to us.

We are checking our records and should like to have that information.

Sincerely yours

E. Hartfield

Bookkeeper

EH/La.

*Sorry for this delay - did you receive the
Crestview clipping? Will return
prints next month.*

WGA

April 2, 1961

Mr. Robert Personna
550 Eastern Parkway
Brooklyn, N. Y.

Dear Mr. Personna:

In regard to the record of the balance of \$37.00 in your name.

On March 1, 1961, we received a check from you for \$37.00, which we have deposited in your account, leaving a balance of \$0.00.

We are enclosing a copy of this statement for your records and to know the status of your payment.

If you have any questions or need further information, please write to me.

Sincerely,
John

Director

With regard to the
la.

April 3 1931

My dear Mrs. Halpert

You may soon hear from Mrs. Hattie Brewster Denny - art curator of Henry Gallery - University of Washington - Seattle. Washington State - about shipping my paintings. Having for an exhibition to begin in May -

I have learned her one dozen of our French paintings and I suggested to Paris and the other the others in I will herself get in touch with you.

I spoke of \$1000. - however - but you can increase it if you deem it best. all costs being cautious to her University Gallery of course.

Then she will see to Paris returned to me Madame Tupper with the other paintings.

I find the cost of shipping them is a small item however.

I will go right on shipping as best I can - in any case 1931 will see it sent in full. These couple things - for your information Chicago real estate come up. Remembrance address April 16 - June 18 Knickerbocker Hotel - East Waller Place Chicago, Ill.

Yours very truly

April 4, 1951

Mr. Preston Harrison
2400 South Eastern Avenue
Los Angeles, California

Dear Mr. Harrison:

This is to acknowledge receipt of your check for \$20 and your very delightful letter.

I am glad that you own the small aquamarine. I have great admiration for this painter, who of his best is one of the finest contemporary French painters, but at his worst is too sloppy. It is too bad that the little picture is so small. I think you will have difficulty in contacting him. I have not heard of you. There is one collection in Paris which is collecting a very good example and is very generous about the price he asks. If I should come across a good water color by him during the summer, when I plan to be in Paris, I certainly shall communicate with you.

The Picasso show has been sent from Cincinnati to San Francisco at the California Palace of the Legion of Honor and I took the liberty to include you on the list, as it is so important and as he is so unlike anyone else in the show. Furthermore, it will be easy to deliver to Los Angeles from San Francisco. I would like to know if you wish to have the show, or if you prefer to have the picture returned to me for further inspection. I will be on the spot in July. Your name will be used in connection with the show. I hope this is satisfactory. In any event, it will be a loss to the show which is. Every is still a great picture. If ever you wish to have more of the Picasso, please write soon.

I am glad that you had an opportunity to see the other by Kroh, Rouache. He sold over, exactly as sold by this artist, in the execution of the oil which we have not shown to many. The size of it is 20 1/2 x 30 1/2. It may amuse you to learn that it is in Hollywood at present. I should indeed write von Sternberg. There should be good buying material in it. One of our great artists, and there certainly is plenty of cash. I am seriously considering a trip later in the spring when I will include Chicago, San Francisco, Los Angeles and last but not least - Hollywood. I could

Mr. Preston Harrison continued.

call on you either in Chicago or in Los Angeles where you may be at the time.

Our present show of St. art vis is creating a lot of excitement. He is to my mind the outstanding representative of the so-called abstract school, although his approach is quite different from that of any other member of the school mentioned. He does accurate studies of nature and uses representational forms, individually definitely recognizable but composed in a very original manner. The objects have no relation with each other, but the forms are well related and remarkably composed. Although I am afraid I am a romantic at heart and lean heavily in the direction of such men as Barlioni and others, I have a great admiration for paintings of 'thrust Davis' kind. In his own way, he is far more creative, as the artist does not depend on nature but uses it as he sees fit, borrowing form after form from the things he sees about him and relates them in his most creative way. He is in fact a logical follow-up of the so-called abstract school which includes men like Wheeler, Spencer etc. representing the true American, Puritan art. You may want to add one of his more recent Davis' to your collection, as I feel he will be of great importance in the American art tradition.

I have made a note of your Chicago address where I will be addressed to you. Please accept my very best wishes for your birthday and the birthdays of all other members of your family. I was also born in April -- thirteen years after you -- and I have the same star, his seems to be us very much involved in art, but it's all lots of fun and makes life more living.

Sincerely yours

Director

With affection Albert
L.

Advisory Committee
Gifford Beal
Mrs. Ripley Hitchcock
Wm. M. Ivins, Jr.
Mrs. Charles Carey Rumsey
Mortimer Schiff
Alon Bement ex officio

OPPORTUNITY GALLERY

Art Center, Inc.

65-67 EAST 56TH STREET
NEW YORK

Telephone
PLAZA 9756

April 4th, 1931

My dear Mr. Pollet

The Opportunity Gallery is arranging an exhibition to consist of works by former exhibitors of the gallery. This exhibition will be held from May 6th to May 23rd. We are therefore happy to invite you as one of our former exhibitors to send us one or two works in any medium and not larger than 28x36. Will you kindly let us know as soon as possible whether you wish to participate.

Work should be delivered no later than April 25th.

Sincerely yours,

Augusta Shemin

Augusta Shemin,
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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1 Painted Fur 65c

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April 4, 1971

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Mr. Peter H. ...
Director of ...
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Dear Mr. Director:

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Sincerely yours

Director

With love of ...
la.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1917, 1918

Mr. J. L. Jacques, Director
Department of Art
The Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Jacques:

I am writing you to inform you that I have been thinking of you very much lately. I have been thinking of you because I have been thinking of the work that you have done for the Department of Art. I have been thinking of you because I have been thinking of the work that you have done for the Department of Art. I have been thinking of you because I have been thinking of the work that you have done for the Department of Art.

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I look forward to hearing from you soon.

Sincerely yours,

John R. Alden

Director

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April 7, 1961

Mr. J. P. Morgan, Secretary
Opportunity, 111 W.
6th St. 5th floor
New York, N.Y.

Dear Mr. Morgan:

I am pleased to hear of your interest in the
collection of the

collection of the
collection of the
collection of the
collection of the

Coleman

Sincerely,
John

Director

John Morgan, Secretary
Id.

April 9, 1931

Mrs. John W. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I am sending you a reproduction of the Jean-Jacques Rousseau "Portrait of Mr. Jean-Jacques". This is copied in the recent magazine *La Renaissance*, in the issue which included reproductions of the outstanding examples in the Ukushina collection. The painting is about 41" x 52" -- quite a good size painting -- and is not only authentic, as I can attest, but is one of the outstanding works of Rousseau.

As I mentioned to you previously, Baron Ukushina is disposing of several of his canvases. He evidently has lost a good deal of money recently, and in order to acquire more of other artists, he is selling several of his pictures. A particular canvas was originally sold by the Russian for approximately 50 francs -- a good deal less -- and was purchased at auction considerably later by Baron Ukushina for 7000. During the last few years the prices of the Rousseau's have mounted as you know, and the market value of this picture is 25,000.

The picture was offered to me by a set of collectors, who received the quotation directly from Baron Ukushina and can be had for 15,000 or somewhat less.

I believe it is to you as I feel that in a collection it is very important to include the masters of a school, particularly one which has had such a great influence on contemporary art. The portrait of "Mr. Jean-Jacques" is one of Rousseau's important, and most ambitious canvases. It is painted very consistently and incorporates all his outstanding characteristics -- the careful drawing, the fine luscious color and the naive arrangement.

In this case I really think that both the picture and the price given make this a rare opportunity.

Sincerely yours

With

Director

My Remedy in Los Angeles
April 11-1931

My dear Mrs. Halpert-

Please pardon haste - I am
up to neck getting odds & ends in shape as
I leave town to-morrow.

Your letter came about the
Pasci - so at once I wrote Mrs.
Savery to put in touch with Mr. Rollins
& San Francisco and I wrote Mr.
Rollins to try to reach Mrs. Savery
and in any event not to return the
Pasci to you but to Los Angeles
Whelan unless Mrs. Savery got it.

I am greatly interested in
to you for looking out for me. If there
is any way for me to see you right
about after my arrival in the city - I will
put in touch with you. I am awaiting word
from you & do not care for anything.

I am - just a little bit
here - Remember my Chicago address Hotel Winthrop
opposite Mass Hotel - from Apr. 16 to June 27 & then
back to Los Angeles from June 30 to Aug. 20 '31
La Leste Perth Harbor

April 11, 1931

Quatre Chemins
18 rue Godot de Mauroy
Paris, France

Gentlemen:

I have recently come across a group of acquaintances in
-orges Houault. I do not know the name of the publisher
of these prints and I am therefore writing to you to
ascertain whether you have any information about these.
If so, please let me have a complete list of prices,
as well as names. I am very much interested in pur-
chasing a quantity of prints and I live to hear from you
promptly.

Some time ago I considered to you in books on ex-
hibitions and the quantity of the art. I am very
eager to know all the facts and had in success with
these. Do let me hear from you.

I plan to be in Paris early in June and am looking
forward to seeing you again.

Sincerely yours

Director

Edith Greer Walpert
la.

COLLEGE OF EDUCATION



P. O. L.

April 13, 1931

Dear Mrs. Galsworthy,

There was some delay in the department about the final selection of prints, which was beyond my control — otherwise you would have received them when I promised them. The department purchased two prints, "Negro Spirituals" by Blair and "Foil Boats" by Morris Kantor. They have asked me to choose the rest when I return to New York. I'll explain to you when I see you why more had not been selected.

Thanks a lot for sending them down. You can't imagine what interest your prints have created in the department. They have decided to add on to the collection yearly. It is a good idea to keep in touch with the University. And also thanks for offering to send on an exhibition. As soon as the department decides to have one, I shall notify you.

Very sincerely,
Ralph Ludwin.

P.S. I sent out the rest of the prints to you on Saturday morning —

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

April 13, 1931

Dear Mrs. Halpert:

I think the Rousseau painting is most interesting and reasonably priced but I have decided to not buy any more French paintings at all this year no matter how tempting.

Sincerely,

Abby A. Rockefeller

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street, New York

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

April 15, 1931

Mrs. Edith G. Halpert,
Downtown Gallery, 113 W. 13th Street,
New York City

Dear Mrs. Halpert:

This will introduce Mr. Heinz v. Clussmann, a young German sculptor whome I had the pleasure of meeting when he lived in Washington. He has exhibited recently in Baltimore and his work was shown at Gordon Dunthorne's in Washington. I was impressed by the seriousness and originality of Heinz' work and hope you can find time to look at it.

Yours truly

C. Law Watkins

CL. W

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April 17, 1991

Richard J. Gaudens, Jr.
 1001 17th Street
 New York, N.Y.

DEPT P. QUENESSING:

17 points, No. 6
closed book exam.

1. The first of the two is a "copy" of the original document.
2. The second is a "copy" of the original document, but with the
original document attached to it.

...satisfactory to us.

involving maps

Director

with or without
la.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director

SHERLEY W. MORGAN, A.B., B.A.RCH.

April 17, 1961.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 W. 13th St.,
New York City.

Dear Mrs. Halpert:-

I regret very much not having answered your letter sooner, but Mr. Teigen was away for the holidays, and as your letter was addressed to him, he did not received it until this past Monday. He immediately turned the letter over to me to check up.

I checked this exhibition personally when it was received from J. L. Hudson Company, and the six missing prints were short when it was received at Princeton. In reference to "Spring Landscape", this print from received by us on March 28th, the day after we had already shipped the exhibition to Vassar. I had the package in my office intending to open it every day to see if it contained the six missing prints, but upon opening it only today I find that it contained "Spring Landscape" which I am returning to you in the same package.

Hoping you will be able to locate the missing prints, I am,

Sincerely yours

(Mrs.) A. Mooney



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

-Chicago April 19-1931

My dear Mr. Halpert -

Here I am and here I stay until late in June. The hotel is just opposite Drake - used to be a tough dump when known as Hotel Davis - and my father & mother were mean enough to say - see Uncle Peter picks it out - Now it is just absolutely comfortable - as I say - here your Uncle Peter feels at home here. It is cheap too - I got a large enough room for as much as for any building but ample light - nice bath room - large dollar closet - floor & air - light - all for \$70 a month - or \$17.50 per week - I suppose \$2.50 to \$3.50 per day. Club breakfasts 35¢ to 75¢ - 5¢ additional for each item from service - nice 55¢ to 65¢ lunch - \$1.25 to \$1.50 dinner - when left in doors as to-day (Sunday) for instance. And the table is excellent. About 1 mile from Loop district - cheap taxis - lots of buses - easy walking - close to City Club - dealers - Furniture - What I like is home atmosphere of locality - some town hotels are so commercial. I have to make a Chicago lead - guess you will be in the same way.

Thank goodness! I will be able to pay my 1929 taxes this month (due May 1930) - before they are without planning in the capital. But what short-lived joy - about 20%. This year I must pay 1930 taxes - 70% higher than 1928 - 1928 was 20% higher than 1928 and 1928 had increased 25% over 1927. Even if I can pull through next December - by economy and a little luck - October 1931 - will owe 1931 taxes & each ten months thereafter until the regular May date each year is attained.

I can stand bad rents - heavy repairs - poor pay tenants - but these increasing things - the horrible fiscal arrangement - the short period between payments due to the div scheme to keep the rich owners here - almost floors me. I actually drive a 1919 Stearns - bought in Los Angeles - my wife has a 1925 Packard - we have not been to the store - not because of money - but because of the

Before touching on art - I must thank you for your night via telegram on my birth day. It was very thoughtful on your part & I am not used to considering people in these selfish days. But it had a comical touch to it at that.

My wife - sensible as they make them - a thorough ghost in the ghost may - read the message. "It certainly is wise to have messages of good cheer hit your door, a pretty young woman like Mrs. Hallett happen to know your birth day" - all with a twinkle in her eye.

"Yes Dad! How clever?" tutted in my 10 year old white Hops. I explained how I had written about going east - how all my family birth days fell close together and how I always postponed my own departure until evening of my own birth day or as I die at home at latest moment. No more I explained to move my wife & this began joshing - "Say you" delivered in Mr. Trecky - "It all may be true & yet it has sound power" adds sweet Wife.

But I had my own retort at last.

"Has about a year ago dear Mr. Harrison - when Esoro de Hauke sent me a superb box of roses? Did I care much? Did I permit? Did I not send a message of thanks to Mr. de Hauke?"

You see de Hauke came next & I piloted him all over - in my car - I introduced him to Grandpa & to borrow the Duchamp at the Hauke wanted to do something for me so sent exquisite flowers to the sweetest & dearest wife a man ever had.

The youngster winked at me & blurted out "Say Mama - you never told me about these flowers - how are they?"

But all joking aside - we both appreciated your message. I was blue that day - and my wife quite anxious. These long separations become unendurable - this time I cannot stand it. About June 25 I will go home for 10 months - California is superb in summer. Then I will divide part of August right up to Christmas between Chicago & New York.

Two things have recently happened in our great city that upset us greatly. To begin I feel Robert Henri has been insulted by his so-called friends. Max Bellus died - it was Henri to whom, vigorous, fighting leader - who took the reins & without loss of time fixed his favorite people on the art map for posterity. He also knew the result - Bellus' widow sits back & enjoys her position at dealers, museums & collectors. Henri died - his wife was already dying too - nobody cared. I myself a year ago wrote John Sloan - insisting that at once a Memorial should be given at Modern or Metropolitan Museum. What happened! - Robert staged a Henri's Trained Exhibition - all friends & course - it was a flop. Once a year pass by - the world seems neglect of poor old Robert Henri - naturally thinking he was not a big man. Finally came the Memorial - I called in Sloan last December - he made no threat - just sour and punchy - strong & his own vision but bowed could be by Spindler. No then takes place - like a funeral for Caesar 2000 years after.

Then the criticism - Jewell said the truest thing - Henri will always be remembered by his latest portrait - not by his trick character studies - Du Bois came out & mixes trick pictures with all other things - I like & admire Du Bois - but he got the wrong idea as to why Henri looks the way I do - I am not caricatured - let me explain.

In 1923 I wanted two portraits - of myself & of my wife - I wanted a Mayman Adams & on Robert Henri. I fear Adams was not a wise election - I just hope for the best. He may ruin - at that.

Henri was asked. I showed him well & placed the proposition up to him - He replied leaving me to let him have it on his own terms. My idea appealed to him - not a portrait but a Museum piece. He knew my wife but asked for a photograph as he wanted to make sure of the sort of composition. He then asked for the purpose. I gave him the letter at home saying to her friends. Some color that he felt would be different from anything he had ever seen. Bellus died - Henri delayed his Robert's trip - finally arriving Feb 5 March 1925.

Henri was a painter master - if ever a man studied



Mrs. Savery has just written me that she will arrange for the Paris to go from San Francisco to Seattle - from there to Los Angeles. I am almost mortified to pay for it a double - all due to taxes which require any form of surplus income - the constant trips of mine cost a lot also - despite modest expenses on my part. I do not want to borrow - I don't dipping into my capital. Sooner or later the tide will turn - my income will come back and I am positive that the public will confer a reduction in taxes and a cessation of profit.

My tax bill next December will be for over \$300 to reach \$1000 I paid a few years ago - the same identical property - simply proving the unjust relations being placed on land which in the past has actually deflated 50% in 10 years - and now the robber increase in rates to take care of the loss - provision of big capital loss family property estate.

The little surplus I once had for a few luxuries for my family and for art for myself - literally speaking is just absorbed into a tax calculation. I am now of an age when I must think of my wife & child - in other words - until I can sell, lease or exchange Chicago real estate - I must divide my time for years perhaps between two cities - and I don't suppose too much is not much as I live it - until now.

I will see you put paid in full this time for Paris -

I really am quite attracted by you for being painting. I would not risk it myself or ask creation favors from you. I might suggest this - if sold of course we will drop it - even if you have a good project -

Suppose you have nobody in sight - this is this - let me know. I. Air Mailer Telegraph - before selling to others. I am not asking for an opinion at all - merely a chance to hear your opinion. Also let me hear from you about other good things - I am striving hard to sell some of my pictures - and as you think commercial art is more popular than modern art - with the masses - I have a large box of work for you. I offer to trade but rarely succeed as the average trade is worthless to me.

The Remond Watercolor Spot is a corker - I already had this from Watercolor - as I got through under the spot in 1926 - the other I bought from Paris in 1926 also.

Robert Rauschenberg did - 2 weeks of long sittings - 2 more weeks of studio final touches. I never interrupted - never suggested except " - The mouth was too thin - too flaccidish - for Mrs. Harrison is of the Madonna type & Rauschenberg was striving for that effect. Talk about great work. Trick painting - old story over again & all the rest of the critical phrases. This portrait was not a portrait at all - for people like it - don't do justice etc. all over. It is a Museum price - painted by Rauschenberg for posterity - no ifs and ands about it - just plain posterity for Rauschenberg - not the sitter who would only become immortal because of the artist.

The Last Mrs. Rauschenberg - I honestly think his greatest portrait price. Museum importance - one of his last small things - George Bellows, Grace Norton, Mr. & Mrs. Rauschenberg, my wife. I in 1918 spent much time together in Santa Fe. Not one but for months, Bellows - still modest in those days - begged me to buy a certain Rauschenberg. Finally I did - one of the greatest Rauschenbergs ever painted (see 1 volume). Rauschenberg wrote me shortly before his death - he was hoping to put this in place as instructions about ownership of the portrait.

In May 1925 on his return to New York at a dinner - my wife asked the speech of Mr. Rauschenberg - "I have just done the greatest portrait ever known of my wife - for the Los Angeles Museum - Mrs. Rauschenberg."

Of course I pay no attention to what anybody now says of Rauschenberg or his Memorial there - all those crocodile tears about poor old Rauschenberg are just a fake.

Rauschenberg is the foundation on which a certain American school was erected. If that foundation crumbles - the whole structure falls apart - Bellows - the pupil - Leick, Rauschenberg, Sloan & Blackman the crani- - spider the imitator - Randall Dancy was husband of Mrs. Cyrus M. Rauschenberg.

If the school lasts - Rauschenberg stands right in the forefront. You can't get around these facts. He did turn out trick pictures. I understood he was ordered in his instructions to portray himself as of Indian things - I got this from attorney for his estate - I begged to include myself. I wish I could remember more from his time.

Any way I feel I love the Herin's - both good - no a masterpiece - I am not worried - To see it people must come to Los Angeles - in Los Angeles - as leaves sold by - it will become better - & better known.

But that gets my foot in the deep knocking - the easy - the facile phrases - the superficial comments - It hurts a great man for the moment - It may even hurt sales for a while - but has nothing to do with the judgment of posterity.

Rudolph Seyffert last November was lamenting to me the reaction of Herin by his old time friends & followers. I myself regretted the loss of Herin's character studies so lavishly turned out. Seyffert was pretty well tanked up so was at least candid - "My idea of Herin is this - he will be the Pompeii of America - his pictures will be in every Museum - the Museums must have a Herin" -

I saw no cause arguing. I wanted to add - "Herin is one of America's greatest products - at this time think of America - I have one of your great products" -

Another thing I regret is a short record by Wm. Jorach in N.Y. Sunday Times Jan. 1900 I think highly of Jorach - as a sculptor he is almost perfect - as an appreciator one of the greatest in the world. He was to look at a native French art I just felt sorry - It cannot hurt just now - but - it may hurt Jorach. Just like bouncing a rubber ball against a solid stone fence. It doesn't hurt the fence - it hurts the ball.

The beauty of French art at its best is its absolute simplicity - variety, exquisite detail in the design & execution. The reason I so like Jorach's Water Colors - is the simple, exquisite touch of color - almost invisible in this country except by John Herin.

It is none of my business - I simply am sorry for a lot of things and discouraged by threats and unjust criticism.

It never will be a modern American art & criticism modern French art. It may be best to paint France absolutely supremacy & all.



WALTON PLACE AT MICHIGAN AVENUE (1900 BLOCK NORTH)

American can be a comparison.

I merely cite my ideas - & explain my reasons for them.

A very amusing thing has happened. As about I believe to be good authority - even if very round about - I understood that the mighty Eugene Speicher built my little of the work done by a certain man Harrison met in Los Angeles.

What makes the criticism most valuable if this is true - is the fact that the great Mr. Speicher has never seen the Harrison Galleries. It probably explains many other wonderful opinions expressed by this & other great men about things they know nothing about.

But this is the summary - A dear friend of mine - who worships at the very shrine of the great Speicher - recently said to me - "Do you know that Eugene Speicher never used a brush in all his trips to Europe?"

I was malicious I suppose - perhaps I said - "What it was but I replied -

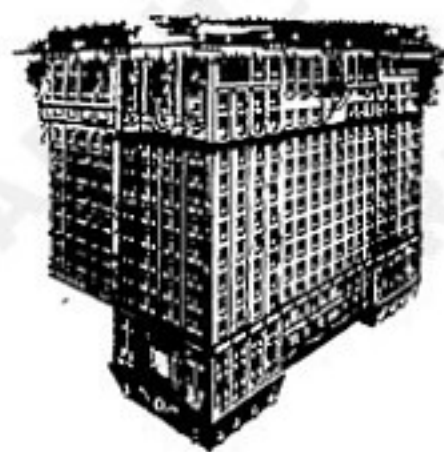
"Perhaps even a brush was used in 1911, but he sure made a stunning collection of photographs in his travels."

Believe me I am not the only admirer of Manet, Derain, Vlaskow, Franz Hals and George Bellows.

I heartily look upon Eugene Speicher as a very able painter - one of America's best - I do not own a Speicher because his prices make my head go dizzy. I respect him as about as modern Lawrence as my foot with 5 toes - as hard - as an iron fist and as thick - but I have a damned fine foot - nothing to brag about - nothing to be ashamed of.

We have about 7 Speichers - a dozen Hemmes - a bunch of Rodds, M. Tera, Porters, Wens, Hoffers etc. & Los Angeles Museum - 150 oil paintings owned by Carl Hamilton - mostly stored in Museum - many on display. So Speicher has the chance to be compared at his best with what that man Harrison has done in Los Angeles. With best wishes.

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PRIVATE OFFICE

Hotel
Knickerbocker
WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)
—Chicago—



PRIVATE OFFICE

Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

—Chicago—

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GALERIE BEAUX ARTS

166 GEARY STREET
SAN FRANCISCO

BEATRICE JUDD RYAN
Manager
DOUGLAS 2373

Apr 21, 1931.

Mr. E. J. Connelley,
3 West 12 Street,
New York.

"Dear Sirs,"

[illegible]

"We kept behind "In Memoriam" and would call it "Call it the other" because a customer had received the first. I finally decided to keep "In Memoriam" and we forwarded "Call it the other" when we sent these other two prints to the Howard University.

This is the complete history of the state.

In your letter of January 20, 1946, listing the names of the Committee, I was disappointed not to find them among the ones forwarded.

Post 17115,

Best Photo Copy Made,
Director.

Best of Luck,
Director.

April 23, 1931

Mr. Richard Dudensing
5 East 57 Street
New York, N. Y.

Dear Mr. Dudensing:

I received a letter from Miss Jessie Vaughn, secretary to the director of the Memorial Art Gallery of Rochester, stating that the Alexander Brook painting, "Pears" was not received at Rochester at any time.

Will you please let us straighten out this matter permanently by giving us definite information. The picture was consigned to you some time ago and you advised us later that it was forwarded to Rochester. This does not seem to be the case and we must have the picture back for exhibition.

I shall be very grateful to you for direct and complete information in this connection.

Sincerely yours

Director

Edith Greer Walpert
la.

April 23, 1951

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I spoke with Mr. Thann about the plan you mentioned of having him make a painting of your favorite horse. He was very much delighted with the prospect and will be ready to go to Scotland whenever you decide. He will probably make a number of sketches and thus give you your choice. I am sure he will do it very well and that you will be very much pleased with the painting.

If it is felt that it will be satisfactory to have Mr. Thann visit Scotland, the necessary arrangements will be made.

Sincerely, Louis

Director

With Gregor Alpert
la.

DUDENSING GALLERIES

PAINTINGS OLD AND MODERN

5 EAST 57TH STREET NEW YORK

BOOKS

CULPTURE

ASSOCIATED GALLERIES

WALDEN GALLERY
CHICAGO, ILL.

ANCOAST GALLERY
BOSTON, MASS

ILRICH GALLERY
ST. PAUL, MINN

ILRICH GALLERY
MINNEAPOLIS, MINN

AMON GALLERY
CLEVELAND, O.

ILRICH GALLERY
ROCHESTER, N. Y.

THE LITTLE GALLERY
CINCINNATI, O.

EXAMPLES OF WORK BY:

ALEX. BROOK
JOHN D. GRAHAM
HERMAN TRUNK
WARREN WHELOCK
PEPPINO MANGRAVITE
ARNOLD BLANCH
NURA
MARKO VUKOVIC
ROBT. CHANLER
ARNOLD WILTZ
KONRAD CRAMER
BUK
ERNEST FIENE
REGINALD MARSH
FRED. TAUBES
STEPHEN ETNIER
JOSEPH POLLET

BLAKELOCK
INNESS
HASSAM
RYDER
SULLY
WYANT

April 24th. 1961.

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York City.

Dear Mrs. Halpert:

I have your letter of the 23rd.
and in reply wish to say that we can give you no
further information on the painting by Alex Brook.

Mr. Brook called here himself the
other day and I sent another telegram off to make
further inquiry. As yet I have had no reply.

Since you do not seem satisfied with
our report I suggest that you communicate direct with
the Walden Gallery, 246 W. Michigan Ave., Chicago, Ill.

Should my word come in today or
tomorrow I will let you know. I am,

Yours truly,
Richard Dudensing
Richard Dudensing.

Mr. Preston Harrison continued

would suffer greatly. I had a very amusing conversation with Dr. Barnes yesterday afternoon. He dropped in for the first time and since I did not know who he was, I was neither constrained nor properly respectful and a good time was had by all.

I think you are right about Harry -- his reservations. Both Henri and Davies were badly handled, particularly so when compared with the fellow's estate which was handled amazingly well. Standards are changing so. Every decade brings a change in attitude and a change in values. One is forced to hid behind one's own ideas and ignore the criticisms of the day. After all, past experience proves that no one is right about everything. The approach limits the understanding of things to which one is more sympathetic, not after all the cases is long as we are having a good time playing on a solitary time.

The picture was sent out for approval to an out of town collector. I do not know whether there are possibilities for making the sale and I cannot write to him until I hear from him regarding his reaction to the picture. It is more certain that you could meet the collector and write at once to recall the picture, but it would place me in rather an embarrassing position if the collector learned later that we still had the canvas. I shall leave the matter to you.

I wish you could see the present exhibition of caricatures by Henry Bacon. I am sure you would enjoy it. I know a number of caricaturists. The exhibition is quite good and what is due to a lack of imagination or to a lack of the consequences, artists need to try to do this field very definitely. Some one should invite Henry Bacon to caricature the "big bugs" in that naughty city.

My very best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

ROGER W. PRIOR, M.S.
CERTIFIED PUBLIC ACCOUNTANT
420-421 W. M. GARLAND BUILDING
117 WEST NINTH STREET
LOS ANGELES, CALIFORNIA
VAndike 3577

April 24, 1931.

The Down Town Gallery,
113 West 13th Street,
New York City,

Gentlemen:

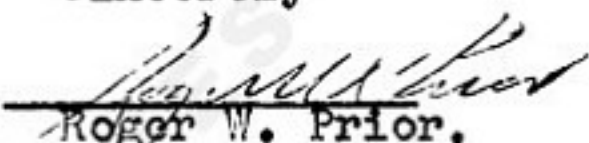
For the completion of my audit report on the Braxton Galleries, Ltd., (Harry L. Braxton), 1624 North Vine Street, Hollywood, California, it will be necessary for me, in my usual procedure for outside verification of contingent liabilities, to have your listing of all goods consigned to them as of March 31, 1931.

Using your usual bill form and the enclosed return envelope, will you kindly forward to me a list of all articles consigned to, or, on approval with them as of March 31, 1931, giving:

1. Date of consignment.
2. Descriptive number of article, if any.
3. Quantity, if more than one.
4. Title or name of article.
5. Artist.
6. Selling price of each article.
7. Commission allowed or cost price.

Thanking you in advance for your co-operation and for a prompt reply, I am

Sincerely


Roger W. Prior,
Certified Public Accountant.

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April 25, 1931

Dear Mr. Worthington:

Will you please have Mr. Weinfeld list the following items on a separate bill, so that we may present the invoice to our client:-

2 Victorian Photos	300.
1 Curly Maple Desk	150.
1 Iron Iron Bench	95.
2 " Chairs	40.
1 " Lawn Bench	25.
1 " " Chair	19.
1 " " " , Child's	10.
1 " " " "	2.
1 " " "	1.75
1 Chippendale Mirror	32.
2 Iron Rabbits - door stops	15.50
1 Iron Door Stop	5.20
1 Glass Mithras, bronze as above	50.
2 Milk and Coasters	40.
2 Mirror Cases	2.50
1 Paper and Card, 1st	4.75
1 " " "	2.50
1 " " "	2.75
1 Decorated Tray	27.50
1 pair Metal Pictures	20.00
1 Metal Picture - 1st	5.50
1 " " " 2nd	5.50
1 Carrier Lives Print	2.50
1 Early Acer Color	6.00
1 Painting on Glass	7.00

Your courtesy in the matter will be greatly appreciated.

Sincerely yours,

P.S. I hope you have located the three last items, and two additional paintings on glass, - 1. and 2. - all five items in mind.



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

Chicago, April 26-1931

My dear Mrs. Haffert

It is not surprise me to learn that somebody else might want the painting by per Krogh. I would not dare hint that I might desire it later on for the very reasons that you mention in your letter - it would be unfair and assumed. Let me make a suggestion - I expect to remain in Chicago in this very hotel until late in June - say on or about June 25th. Even now I can see my independence would be forwarded. Also I expect to spend all of July & part of August in California - then coming to Chicago for September - back to Los Angeles during October - ending with a final trip to Chicago for November, December with just prior to Christmas. On this last aspect I hope to visit the Carnegie & no doubt spend a few days in New York.

My suggestion is this: If and when the per Krogh returns to you - please notify me and I will study what I can do. It is all a remote possibility at best - but it is my hope to keep me posted - I am trying very hard to dispose of many of my pictures.



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

Chicago

To say I have any prospects need be high
- leading - And yet I know many persons who
like the very things I most wish to sell. It is
only a question of how soon. The dealers will
try to make a top of my art figures and just has
said they try to make a deal.

I have no half in Los Angeles
who saw some of these my things on walls of her
home, asked me please not to dispose of myself.
She promised until she returned from some trip.

Meanwhile two artists got my private
note in my pocket. The lady in question has a bad
habit of asking advice from many lots. She mentioned my
pictures to John - from me - he says these pictures of
mine were worthless.

I have become I had sold her two
before this occasion and now came to me through a
third party about the criticism by two distinguished eastern
gentlemen of some pictures owned in the Museum.

All is said - they say - in fact - that
it might be said to be just as well - it is not value and art
knowledge.

any more. - etc. - I may sell I would
want to have if I could my other things. I am going
with the collection.

I am interested to hear of your contemplated visit to Chicago & California of course I will see you either in Chicago or in Los Angeles. But at this moment I myself do not have any concrete plans. Either in July - August or September I must go to Chicago. It depends on telegraphic information I receive. all a question of getting the tax reduction. first before Board of Governors this has to be made the valuation - then before Board of Review who listen to complaints. I will write to you before such Board & fight to the limit - as taxes are about almost ruin me now. I may make two short trips - all depending on how things can be worked out with the two Boards - then back to New York July - August, September - possibly as late as October. Then I wish to be in Chicago in fall - & make a flying trip to Pittsburg New York.

If as I hope - I am back in Los Angeles and I am here - I will be glad to pick you around - and have you at our home for dinner. If I am away - I will arrange for you to meet my wife & daughter. Chances are I will be in Los Angeles except in September in Chicago late that month. However - I am not sure -

By the way, you visit our Museum and I am out of city - I want you to personally meet Dr. Bryan Director - Mr. Lathrop who was recently appointed Art Inst. and has been with us for many years with Museum.

I wish you to go to Santa in talking about my work and express disgust and anger at how I am treated. It is not just a question of selling space. It is the stupid reception I get. For instance the two Picasso's my Rembrandt (trunk) are scarcely noticed. No body will not create the least stir. The Water, Johnes, Hirsch, Bull, Stone etc. are not men so much as machines.

You will find Dr. Bryan a nice man - not informed in art but unwilling to admit it. Mr. Kutzwiller a fine chap - conservative but willing to accept modernism - but not approving as I am - this system is a search but gets for ideas from both. Croucher but not radical writers - to me a dangerous way to form opinions. You will find Arthur Millier - Times critic - a smart chap but crazy to mild public opinion - get near outside of California you can see it yourself. He has it in for French art - which is false stupid - he has it in for Easter - which is childish - I am not criticizing the printer - just explaining what it is his horridly weakness. Percy Brown plays him up and that's that.

I have recorded a story where I ignore them all - just like them all. Since I must play my own game in my own way - otherwise I would just perish. I am writing rapidly. I am - Yours sincerely Arthur Harrison



The Print Makers Society of California

MRS LUNA C. OSBURN
Secretary-Treasurer
344 North Marengo Avenue
PASADENA, CALIFORNIA
U. S. A.

Pasadena, California, U. S. A.

April 37, 1931.

Miss Edith G. Halpert,
The Downtown Gallery,
116 W. 13th St.,
New York City.

Dear Miss Halpert:-

The Peggy Bacon lithograph, Rural Retreat
was purchased by the Los Angeles Museum. They will send a
check for it in due time no doubt.

Sincerely yours,

Luna C. Osburn

Secretary.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

April 28, 1931

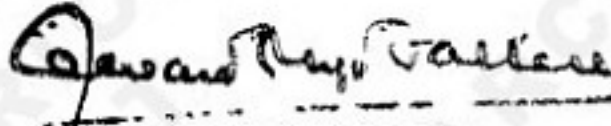
Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I am sending you a portrait of one of my American Primitives. It is the portrait of Polly Maxson (notice her initials on her bracelet), painted about 1830, possibly by an itinerant painter who traded his art with prosperous farmers for a jug of apple-jack.

The original hangs in my dining room at North Egremont, Massachusetts, and is the object of either derision or great admiration, depending upon who looks at it.

Sincerely yours,


Edward Duff Balken

B:C
Enc. - Photograph.

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April 20, 1991

1. 0.00 . prior . . .
117 9% . . .
Los Angeles, California

2. prior:

closed . . .
1991 . . .
1991 . . .
1991 . . .
1991 . . .

1. 0.00 . . .
2. . . .

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LC 4N

April 28, 1931

Dear Mrs. Rockefeller:

Some time ago, shortly after the death of Preston Dickinson, we discussed the possibility of developing a set of rules for artists of importance to our art, having some means of raising immediate funds when "financially embarrassed" - thus reducing the number of unfortunate and sometimes tragic results.

I discussed the matter with a number of artists, ranging from the most prosperous to those frequently in need, and the arrangement outlined in the enclosed was received as the most feasible and practical under the circumstances - an arrangement which will not make it too painful for an artist to ask for aid, and will make possible some return to the donors.

When you have some spare time, I should like to discuss the plan with you in detail, as there are many angles which could not be incorporated in this first draft.

Sincerely yours,

Edith C. Halpert
SF

Director

C
O
P
Y

THE
DOWNTOWN
GALLERY

113 West 13 Street - New York
Telephone . Watkins 9-1535

(Handwritten note - "Proposal made by E G Halpert
to artists & to Mrs. J. D. Rockefeller
Mar/1931 Apr 28/31"

CONTEMPORARY AMERICAN ART
ARTIST'S LOANS

Frequently, even the successful artist - either through illness or some other difficulty involving unexpected expense -- is obliged to raise immediate funds. Because of the nature of his business he cannot do so through the regular channels open to business men with recognized collateral. As a result, the artist is unable to obtain proper care in case of illness, suffers from want -- sometimes with tragic results as in the case of Preston Dickinson -- or is obliged to sacrifice some of his work at a ridiculously low figure. The latter course ruins his business possibilities for a long time, and sometimes permanently.

The artist cannot obtain a loan from a bank, unless he owns real estate, securities, etc. He cannot take advantage of the special loan arrangements in banks open only to salaried workmen, and if in a state of desperation he refers to a charitable institution, he is refused and told to get a "regular job".

The following plan is proposed to counteract these difficulties. By recognizing good works of art as "business collateral", loans to artists will be made possible, eliminating all the charitable tures, so undesirable from every point of view.

It is proposed that a group of persons interested in it, desirous of developing a progressive art, contribute annually a sum to be used for the purpose of making loans to artists.

A committee of selection, comprising three of the donors, an museum director, one dealer, one painter and one sculptor, should be organized to manage the fund.

With the committee's approval, based on whether the artist merits assistance, whether his work deserves encouragement, etc. a loan will be made to the artist -- of say, \$500.

As collateral, the artist will turn in a painting or sculpture, valued at twice the amount; in this case, bearing a market price of \$1000. and the example being carefully selected to represent the artist at his best.

In addition, the artist will give to the committee a note payable within a year, and renewable for another year, but with the privilege of redeeming the note sooner if he so desires. At such time, the note will be destroyed, and the picture (or sculpture) returned to him.

On the other hand, if he finds that after the two years period, (provided that he had renewed the note at the expiration of the first year), he is

Pro to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not in a position to repay his loan, his security - picture or sculpture - becomes the property of the Loan Organization, and the note is returned to the artist.

At a given time, starting two years after the inauguration of this organization, the paintings and sculpture then the property of the organization, will be offered for sale to a limited number of museums or other public institutions, at a price equal to two thirds of the market price of the security. Thus, based on the figure given above, a picture or sculpture held as collateral against a note for \$500 will be offered for \$667, or one third less than the market price of \$1000. This will give the organization a profit of one-third, as well.

The selection of the artist and the object for collateral, is an important factor. The fund should be applied only to artists of recognized merit; not to young beginners. The latter would involve so much work and such great funds, that it would not be feasible at first. The object is to aid men and women who have already established themselves as artists of value.

In view of the fact that many of the pictures and sculptures may not be sold for some time, there will be a deficit at first and it will therefore be necessary to have a pretty definite income from the donors.

This plan has been presented to a good many artists -- affluent, and poor -- and is considered the most dignified and helpful method under the circumstances.

Many of the details have been worked out, but this sketch covers the main ideas.

C
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1951

Mr. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

our v. overruler:

...of the ... of subjects ... for ...
... in is delivered ...
... of
... ... received ...
...
...
...
...
... ...

It is the policy of the United States to support the people of the Republic of China in their struggle for freedom and democracy. It is the policy of the United States to oppose the use of force to deprive peoples of their basic rights of self-determination, equality of treatment, and self-defense. It is the policy of the United States to support the people of the Republic of China in their struggle for freedom and democracy. It is the policy of the United States to oppose the use of force to deprive peoples of their basic rights of self-determination, equality of treatment, and self-defense.

... to collect ... pieces. ... to ... the examples in spite of ... pieces.

to trip. The first consignment of the above is expected to arrive about 10th. The second consignment will be delivered just as soon as the first reaches us.

Sincerely, Mrs

Director

With regard also to
la.

Copy

#352

April 30, 1931

Mrs. John D. Rockefeller, Jr
10 West 54th Street
New York City

Items purchased from Mrs. Force at auction,
April 21-22

\$841.00

10% charge

84.10
925.10

April 21

Received check on account

900.00

Balance due \$ 25.10

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April 30, 1931

Mrs. John D. Rockefeller, Jr.

Purchased at Mrs. Force's Auction (Apr 25)

2 Victorian Sofas	\$300.00
1 Curly Maple Desk	135.00
1 Iron Lawn Bench	55.00
2 " " Chairs	46.00
1 " " Bench	25.00
1 " " Chair	19.00
1 " " " Child's	10.00
1 " " " Purse	2.00
1 " " "	1.75
1 Chippendale Mirror	32.00
X2 Lawn Rabbits or Door stops	13.50
1 Iron Door Stop	5.25
X1 Glass Painting - Geo. Washington	50.00
X2 Chalkware Roosters	40.00
2 Porcelain Vases	3.50
1 Sugar and Candy Jar	4.75
1 Compote	5.00
1 Vase	2.75
1 Decorated Tray	37.00
X1 pr. Tinsel Pictures	26.00
X1 Tinsel Picture Flower	5.50
X1 " " Bird	3.50
1 Currier & Ives Print	3.50
X1 Water Color	8.00
X1 Painting on Glass	7.00
	<hr/>
	341.00

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Galerie Beaux Arts

166 Geary Street
San Francisco

M THE DOWNTOWN GALLERY
113 West 13 Street
New York

ATTENTION: MRS. HALPERT

May 2nd, 1931

Statement:

The following prints have been sold during
the print exhibition in this gallery, March 24th
to April 6th:

1. "Asleep"	by Fiene	\$25.00
1. "Emperor Jones"	by Dwight	30.00
1. "Circus"	by Dwight	12.00
1. "Resting"	by Bloch	15.00
1. "In Memoriam"	by Biddle	10.00
		<u>\$92.00</u>
Less 20% commission.....		18.40
		<u>\$73.60</u>
Paid on Fiene's "Asleep".....		\$20.00
		<u>BALANCE--\$53.60</u>

This is a correct statment of sale. We
cannot account for your bill of \$61.60
received today, dated May 1st, 1931.....
Please check-up same and notify us im-
mediately.

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Golden Book Arts

1000 Broadway
San Francisco

29.1.60
29.1.60
29.1.60

1000 Broadway
San Francisco
1000 Broadway
San Francisco

1
45.60
29.1.60
29.1.60
29.1.60

1
45.60
29.1.60
29.1.60
29.1.60



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

-Chicago May 2 - 1931

My dear Mr. Hapart

It may interest you to know that I
purchased from Mrs. [unclear] the little
drawing by Peggy Bacon called Conversation -
It was amusing, well done & sufficient \$15.00. I will
include in Harrison Gallery of American Water Color - just
a little picture to be sure but I am too hard up
at present for big pictures.

I bumped into Mr. Bullitt at hotel
& in photo of me and her - well - (in [unclear] [unclear]
[unclear] [unclear] I am sure. He has rheumatism
badly & could scarcely [unclear] - not looking well either.

You know I think Bullitt has just
about no money for art - I think his [unclear]
stuff delicious - It looks like [unclear] food.

I always join the way he played [unclear]
I was having a [unclear] at Museum - wrote Bullitt
a confidential letter - He treated all I wrote [unclear]
except [unclear] - that he [unclear] -

"I expect to put a sock in the nose but I
hope to escape a kick in the pants"

How small art [unclear] was
[unclear] Harrison.

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

May 2, 1931.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

My dear Mrs. Halpert:

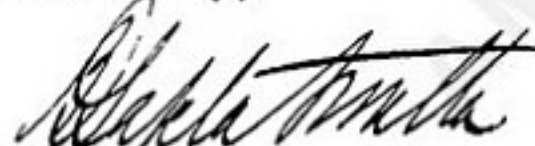
I did not reply to your letter of April 23 prior to this as I expected to see you last week, which expectation however did not materialize.

No doubt your proposition for my acquiring the Karfiol is tempting, especially in view of the fact that all the miscellaneous items are disposed of at one lick so that I am in position to know just what my obligations would be. However, in this scheme of things we still have the Pascin hanging fire.

According to your proposition, the credits I now have with the Downtown Gallery plus my sending the Karfiol landscape, which I own, to you, you will forward me the Karfiol "Three Seated Figures", and against that I will owe you \$1,500.00 which can be paid over a period of five months.

You have overlooked the fact that I already owe the Downtown Gallery \$400.00 against the Marsden Hartley, which would then make my total obligation \$1,900.00. I believe I could advance the following proposition which is just as sporty as the one in your letter, namely; against this total debit of \$1,900.00, if you will allow me \$750.00 for the Pascin I will forward you an immediate payment of \$1,150.00. This will wipe out any future obligation on my part to the Downtown Gallery and make me the possessor of the Karfiol. Probably Mr. Karfiol will be pleased not to have to wait for any payments, even though he may rank among the affluent in the artists' world. I am making this statement and also my reason for rather paying up than taking on future obligations is the fact that the mighty U. S. Steel Corporation earned only a nickel the first quarter of this year.

Yours sincerely,



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May 5, 1931

Miss Gertrude R. Cummings
Grand Central Art Galleries
15 Vanderbilt Avenue
New York, N. Y.

Dear Miss Cummings:

Will you be good enough to make the following changes in prices on the prints we consigned to you:

		From	to
Glenn Coleman	Minetta Lane	\$20.	\$25.
Ernest Fiene	Brooklyn Bridge	20	25
	Seated Nude	15	18
Emil Ganso	Studio	12	15
Rockwell Kent	Footbath	25	35
	Meditation	25	50
Charles Locke	a la Carte	15	25
	Century Club	15	25
	Landscape #1	10	15
	Paris Street	15	25
	Realtor	10	15
	Philosophy	10	15
	Cigar Stand	12	15
Boardman Robinson	Third Avenue	10	15
Charles Sheeler	Delmonico	20	25
George Biddle	Two Bulls	18	25

Thank you.

Sincerely yours

Edith Gregor

Director

166 SECOND AVE. CORPORATION
1860 BROADWAY
NEW YORK

Telephone Columbus 3522
3523
3524

May 5, 1931.

Downtown Galleries
113 West 13 Street
New York City

Att: Mrs. E. Halpert
Gentlemen:

Re: Mr. Stuart Davis
Chelsea Hotel

Mr. Stuart Davis

desires to rent an apartment in our building
at No. 166 Second Avenue, New York City, and
has referred us to you.

Any information you can give us
regarding his character and financial responsi-
bility will be held in strictest confidence,
and be very much appreciated by us.

Thanking you for the courtesy of a
prompt response, we are

Very truly yours,

166 SECOND AVENUE CORPORATION

By: *F. Jones*

HK/HB

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May 6, 1931

Mrs Beatrice Judd Ryan
Galerie Beaux Arts
166 Geary Street
San Francisco, California

Dear Mrs. Ryan:

Will you be good enough to make the following price changes on the prints we consigned to you:

Charles Locke	Paris Street	25.
	a la Carte	25.
Lou s Lozowick	ala over square	25.
George Biddle	River Life	40.
	Two Bulls	25.
	Bringing Home the Cows	40.

Thank you

Sincerely yours

Director

Edith Gregor Halpert
L.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., D.A.R.C.H.

May 6, 1931.

Dear Mrs. Halpert:-

The package containing "Spring Landscape" and several (six) other prints was sent to you under date of April 30th, by express prepaid.

On account of sickness and death in my family I was absent from the office from April 17th until April 29th, which accounts for the delay.

Trusting you will be able to locate the package, and that you will pardon the delay, I am,

Sincerely yours,

A. Mooney.

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The PHILADELPHIA ART ALLIANCE
251 South Eighteenth Street
PHILADELPHIA

Mr. Alba B. Johnson
Honorary Vice-President
Dr. George Woodward
First Vice-President
Mr. Eli Kirk Price
Civil Vice-President

Mr. Samuel P. Wetherill, Jr.
President
Mr. Horatio Gates Lloyd
Treasurer
Miss Clara R. Mason
Executive Secretary

Mr. Samuel S. Fleisher
Vice-President of Extension
Mr. Samuel Woodward
Vice-President of Finance
Mr. C. L. Borie, Jr.
Vice-President of Joint Arts

Pennypacker 1940

May 7, 1931

Downtown Gallery
113 West 13th Street
New York City

Gentlemen:

Will you please send us a copy of the catalogue of the exhibition by 7 masters of water color, held in your galleries March 16th to 30th, 1931? We should like very much to have a copy of this for our records; and if there is a charge, please let us know, and we will be glad to take care of it.

Yours sincerely,

Assistant to the Executive
Secretary

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May 9, 1931.

Dear Miss Kendall:

I was terribly upset about the Duffy business when I heard about it yesterday, upset and angry too, that Mrs. Duffy should take the position she has taken and tell what I cannot construe as anything but a deliberate falsehood to put me and the Museum in the wrong. As I thought it over I became angrier and angrier and I went to consult Philip Wittenberg of Bowlin and Wittenberg lawyers at 70 West 40th St. New York. I presented to him the facts as I have presented them to you in the accompanying note. He said my procedure had been absolutely correct and everything I had done was done in good faith and that Mrs. Duffy in presenting the check at the bank had proved that she accepted the terms as given to me in her consignment when the picture was taken away last fall. He said that legally she had not ~~anything~~ a leg to stand on.

Hooper Ratell

May 9, 1981.

About the Pocahontas Picture.

When Miss Coffey, Miss Robinson, and I took the picture, Pocahontas, from Baltimore, Mrs. Duffy said: "If any one is interested in the picture I would sell it for \$100." All three of us remember her saying she would sell it for \$100., and that she seemed glad to part with it at that price. She said nothing about wanting to think it over, but gave the impression that she was tired of primitives and that her interest was centered upon Victorian decorations. ~~On March 28th I sent Mrs. Duffy a check~~ for \$100. and said: "I am taking you at your word, and sending you \$100. for Pocahontas." There was no reply to that letter, but I naturally expected that Mrs. Duffy would put the check through, and the sale would be recorded in that way. On April 6th I called for the picture in the Museum and told Miss Coffey that I had sent Mrs. Duffy a check for it and that if necessary I would produce a cancelled check. I felt sure that Mrs. Duffy would have banked the check by that time since she had not written me to the contrary. A few days later I went to the bank to see if the check had gone through, but found that it had not. On April 17th I became worried that the check had gone astray and talked with the bank (Franklin-Washington Trust Co.) about it and had the check stopped. I then sent a note to Mrs. Duffy asking her if she had received my letter and check. A few days later I started on my Pennsylvania trip. On May 2nd when I came back I found a notice from the bank that Mrs. Duffy had presented the check on April 25th. These dates are from the bank records. On May 4th I called at the bank and asked them

- 2 -

the proper procedure to follow, whether to tell Mrs. Duffy to present the check again or send her another check. I was told to send her another check and have her destroy the other. This I did immediately. In my letter I apologized to her for the annoyance she had been caused, but reminded her that the fact that she never answered letters was the cause of it.

Hooper Rabin

May 13, 1931.

Mr. Lloyd L. Rollins, Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

Dear Mr. Rollins:

Thank you for advising us regarding the Paschin shipment. In checking our records, we find that we omitted one painting on your list, but we are sure you received it since the Cincinnati Gallery had a record of shipping it. The name of the picture is "Seated Girl" or "Girl in Pink Dress" and the price was \$2000.

Several days ago we sent you a wire asking that "Opalescent" be returned to us. Mr. Brownshield wishes to have this painting reproduced in color, as he too considers this one of the outstanding works of Paschin. I hope that the painting has been shipped.

I am pleased with the fact that you have decided to retain "Girl with Fruit" which is undoubtedly a rare work of Paschin. This painting is owned by a New York dealer who had it in his private collection and had not planned to sell it until recently, when the lack of funds made it necessary to sell most of his desirable paintings. As we wanted to help him make the sale, we put on a very small sales commission in order to effect a quick sale. However, I telephoned him immediately upon receipt of your letter and after a long discussion, we compromised on a reduction of \$300, making the price of this picture \$2100, and far below the market value. I know very definitely that it is impossible to obtain a canvas of this character in this country or abroad for less than \$3000. As I wrote you previously, \$3200 was a minimum price for an example by Paschin in a French Gallery. This was the wholesale price to a dealer. Therefore, I think that the "Girl with Fruit" is a rare opportunity. I congratulate you on your choice and am glad that we can make this concession as I do want to see Paschin represented in your collection.

I am writing to Miss Crawford of the Museum of Fine Arts of Houston Texas and the matter will no doubt be straightened out shortly. We have received many requests for this exhibition, but due to the fact that the owners in almost every case wish to have their pictures returned, even though they were marked for sale, we were obliged to cancel all further engagements after Houston. I am glad that you found the show so successful. Perhaps in a group show next year

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Mr. Lloyd L. Collins continued

we can include some Pascin's so that additional examples may remain in San Francisco -- in private collections.

Regarding the flower show mentioned by you.: I think we can be of special help at present since we have an exhibition of paintings of flowers which opened yesterday and will continue until the 31st of this month. I am enclosing a catalog so that you may see the names of the artists represented. In each case a particularly fine example was selected. As a matter of fact, the pictures, with few exceptions, were especially painted for this show and any canvas which you may select will represent the artist at his best. I specially recommend those checked. The reason I have not checked all of them, in spite of the fact that I recognize their quality generally, is that a number of the artists are not known and may not be of such great interest to you.

In accordance with your wishes, I am instructing the San Francisco Art Association to send you Alexander Brook's "Intruder" so that you may have it together with the list of the paintings which we are sending to you shortly. Incidentally before so doing, will you please let me know how many pictures you will want. We can give you from twenty to thirty canvases, ranging in various sizes and include some new examples which have not been shown in New York nor elsewhere and which we plan to hold for a one man show next fall. Since I want to give you the finest possible exhibition, I shall include these new important canvases.

I am sorry that the prize did not come through. I cannot agree with the members of the jury regarding the composition of "Intruder". Personally I feel that it is one of Brook's best work and has a most interesting, if unusual, composition. The distribution of space and the relation of the forms is in my estimation particularly well organized. However, the approach to a painting is always a personal one. We made such very special concession on this picture as we felt it could be rather a good stunt to continue the Brook prizes this year, which as you know covered a very wide territory -- Chicago, Pittsburg, and Philadelphia.

If you would like to have some of Brook's paintings from private collections, suppose you write to the following:

NAME	TITLE
Mrs. John D. Rockefeller 10 West 54 Street New York	George Riddle and Flute
Dr. D. D. Saklatwalla 14 Creighton Avenue Crafton, Pennsylvania	Still Life
Mr. Louis Stern Hotel St. Moritz 156 West 59 Street	Girl asleep

May 15, 1931

166 Second Avenue Corporation
1860 Broadway
New York, N. Y.

Gentlemen:

In reply to your request for information regarding Mr. Stuart Davis, we wish to state that we are his agents for distribution of his paintings and have at all times found Mr. Davis to be entirely reliable and responsible.

I trust that this information is satisfactory.

Sincerely yours

Director

Edith Gregor Halpert
la.

May 15, 1931

Dear Nina: *Responde*

What has happened to you? I have heard nothing for some time and I am a little worried. Recently I learned that Martin was in this country and I was very much hurt that he did not call when in New York.

Although I have made reservations to sail on the 29th of May, it is doubtful that I shall leave. If I do go to Paris, of course I shall let you know and we shall have a good get together. In any event do write me and let me know how you are.

Incidentally the Maillol and the Picasso for which we paid several months ago have not arrived and as we are taking inventory of our stock, we are very eager to know what has happened to these two objects which you had purchased from Vollard for us. Please advise me at once.

My very best regards.

Sincerely yours

Director

dith Gregor Halpert
la.

May 15, 1932

Mr. Augustus Peck
Parade Inc
623 St. Clair Avenue East
Cleveland, Ohio

Dear Mr. Peck:

Since we are planning to close the gallery for the summer within the next month, it would be hardly advisable to send us a new consignment at the present time. As a matter of fact, we are returning all the objects we have on hand as we do not like to have the moral responsibility of having property which does not belong to us.

Sincerely yours

Director

Edith Gregor Halpern
la.

May 16, 1931

Dr. Albert C. Barnes
Merion
Pennsylvania

Dear Dr. Barnes:

I have never sent you a sales letter before -- perhaps because I knew better or perhaps for some other reasons.

We have just obtained control of the Pascin estate, comprising paintings, drawings and prints brought to this country by Pascin on his last visit and left here for his return. Among these are a number of such exceptional and uncharacteristic pictures that I doubt whether many of the collectors will appreciate them. Some are early works with which Pascin did not wish to part, but retained as representative examples of the various periods. The high water mark of this group, however, is a scrap book in which Pascin pasted small sketches in pencil, ink, and water color. These sketches were made during his trip through the South, in Havana and Tunis. They represent the handwriting of this great draftsman, and although the works are not "important" in the American collectors' sense of the word, I am reasonably certain you will appreciate their amazing quality.

The book contains 160 such drawings, etc. Before offering it for sale, I should very much like to have you see it. If you plan to be in New York, would you stop in? On the other hand, if you prefer I shall be glad to send the book to you to be looked at, at your leisure. Whether you are or not interested in acquiring this rare collection -- as one of his earliest appreciators -- I think you should see the book. Do let me hear from you. A self addressed envelope is enclosed for your convenience in replying.

Sincerely yours

Director

Edith Gregor Halpert

THE BARNES FOUNDATION

MERION
MONTGOMERY COUNTY
PENNSYLVANIA

May 18, 1931.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Madam:-

We acknowledge receipt of your letter of
May 16th but beg to state that Doctor Barnes has gone
to Europe to be away until September.

Yours very truly,
The Barnes Foundation.

N. S. Mullen
Secretary.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I may pull out for home early in June - all depends on how much for me to stick around Chicago - May for guests can be taken up.



Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

-Chicago- May 17- 1931-

PRIVATE OFFICE

My dear Mrs. Halpert-

It is always nice to hear from you and I just wish that circumstances had ^{not} suddenly made it most difficult for me to play the art game as I would love to play it.

Once before in my life - almost forty years ago I went through a crisis similar to the one we are now facing. I was a pumpster at the time and was able to pull through by self-denial for many years. Now I am so large a fish - I have a wife and a damned pretty one to consider and a pumpster of my own and a fine little chop to be too - to make me uncomfortable. However it is not my financial affairs you wish to hear about - I merely mention conditions over which I seem to have no control.

As for buying interests me - the price is attractive - I recall the picture but not quite so distinctly as I would wish because I saw two others about same time - one in a New York gallery - the other in Duncan Phillips collection. However I recall it well enough to not hesitate on that account.

There is no use for you and me to play hide and seek - we can lay our cards on the table and not hesitate to discuss matters.

I owe you \$220.00 for a Picasso - if I have to pull back on my income - I see no chance to pay it in full until end of this year.

To buy another painting would mean paying for it next year or during 1932 - This I see no sense in your insisting and I would take no offense at your refusal. It is just a matter of business - on both sides -

You can tell me for buying - I do not assume debts that must be with a heavy burden.



Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE
(300 BLOCK NORTH)

-Chicago-

PRIVATE OFFICE

It goes without saying that I have no desire to further payment of any or all obligations I owe - if I can sell other pictures and I see no reason why I may not succeed - the proceeds would be applied immediately towards my art debts. I have no man I trust wants one of my paintings - at half what I have always asked - I may let him have it but he is a hard boiled customer - a prince & good fellow - but now I'd say - "you can have that picture" he would offer him. So I am just biding my time - and that is one reason I have been slow about buying.

I do not count on dealers - however I have a dozen paintings on the market - may be at market price - trouble is that dealers want more for the sales than I ask - which makes price a bit too much to allow or induces the average buyer.

So I fall back upon my own income which is simply nothing - 1/3 what it was a few years ago - on account of taxes.

Assuming I must fall back on \$40. a month - you can figure it out for yourself - now, then a month when I cannot make the payment - months when coal has to be purchased for - but you can see for yourself. the year 1931 - to clean up Paris.

So it waits just while I wait and wait - all through 1931 and then 1932 to sell one painting, get your investment paid for? I doubt it - At least you see I am honest - it is not really my fault - I love to collect good things but I stand worrying my poor brain about debts when taxes & big expenses are taken as on all sides. I will tell Bullitt what you said - you are both brothers.
Yours and only John Harrison.

May 21, 1931

Mr. N. L. Mullen, Secretary
The Barnes Foundation
Merion, Pennsylvania

Dear Mr. Mullen:

Thank you for your reply to my note.

Perhaps you can arrange to forward my letter to
Doctor Barnes, as I should very much like to have
him get this information before September -- before
we place the book referred to on exhibition.

Sincerely yours

Director

Edith Gregor Halpert
la.

May 21, 1931

Mr. Richard Dudensing
5 East 58 Street
New York, N. Y.

Dear Mr. Dudensing:

I have not heard from the Walden Galleries in Chicago regarding the Brook painting. Just as soon as we receive information regarding this painting, I shall communicate with you.

Sincerely yours

Director

Edith Gregor Halpert
la.

May 21, 1931

Miss Clara R. Mason
Executive Secretary
The Philadelphia Art Alliance
251 South 18th Street
Philadelphia, Pa.

Dear Miss Mason:

Inasmuch as we have only two or three examples by John Marin, it is not possible for us to arrange an exhibition. As I know Mr. Stieglitz of an American place manages such matters for Mr. Marin.

If you should at any time wish to have a group exhibition of water colors similar to the one of which I am sending you a catalog, we shall be glad to arrange it for you and to include some water colors by Marin.

Sincerely yours

Director

Edith Gregor Halpert
la.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D. C.

May 23, 1931

My dear Edith:—

This is just a note to tell you that "Dora" will be mailed to you today. She is a nice wench and a really valuable piece, however you will judge of this yourself in the near future. She is a Yوروبا type from the interior of Nigeria, West Africa. On her head is a headdress common to this and the Ashanti tribes consisting of an entire water fowl. The beak comes down almost to the nose, the body is on the head and the tail juts over the neck.

I see your gallery was ticked off by the New Yorker last week. Oh it's such a good story and am anxious to hear you tell about it.

I certainly enjoyed the evening you devoted to me the

other night and hope to repeat it
one of these days

Always sincerely
L.

P.S. What are your plans for the
summer?

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May 29, 1931

Dear Louis: *Steen*

What with your Jersey inclinations and what with your great popularity in New York, one rarely gets an opportunity to see you. I am planning to leave shortly and hope that I shall have an opportunity of saying good bye to you in person. The address is still 113 West 13 Street.

Mrs. Heinhardt has telephoned me on several occasions to inquire about the payment on the Rasco and since I did not want to bother you about the matter I put her off from time to time. However, I am obliged to give her some definite information since the sale was made almost six months ago. Would you please let me know what information I can give her in this connection -- and do come in soon, money or no money.

Sincerely yours

Edith Gregor Halpert
la.